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# Sir Theagaraya College

SWEETNESS AND LIGHT

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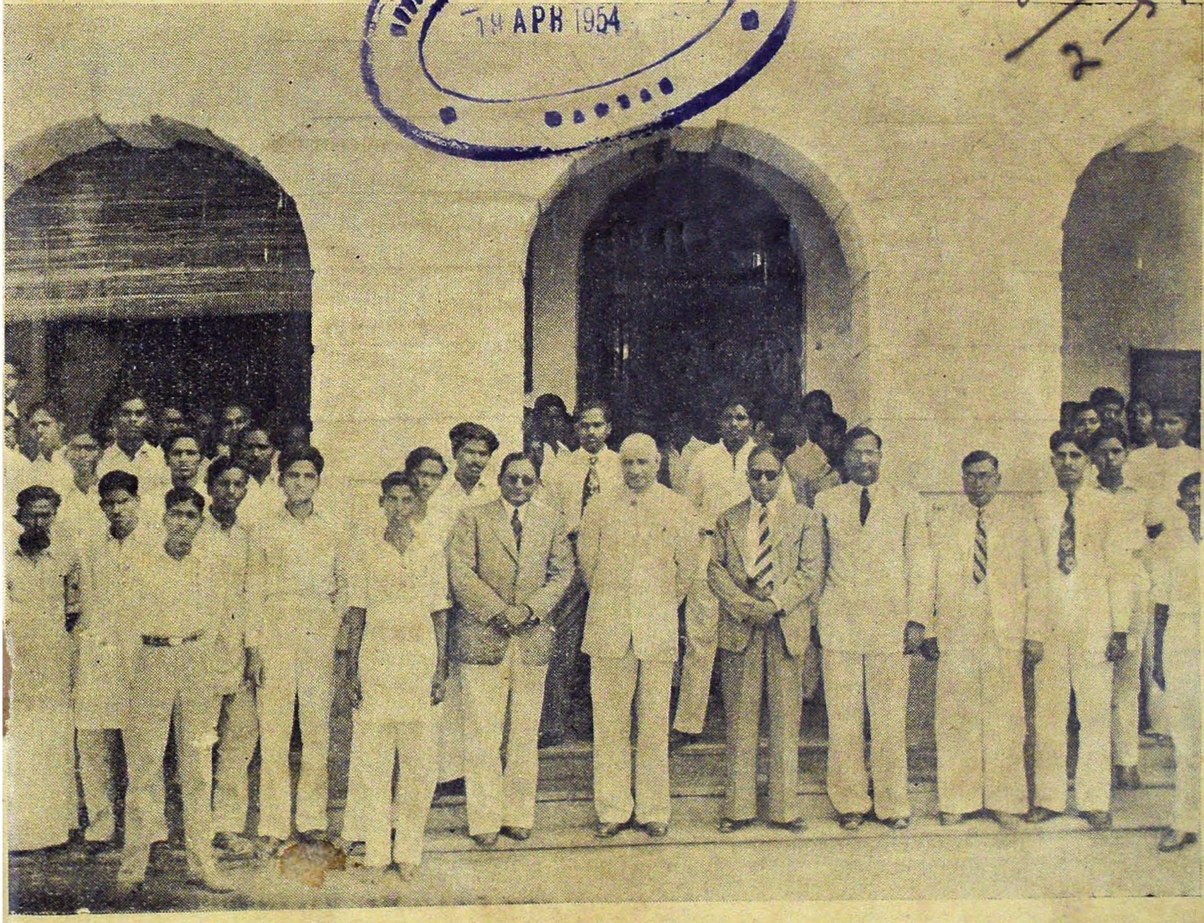

REPUBLIC DAY CELEBRATIONS—DR. P. V. CHERIAN PRESIDES.

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# Sir Theagaraya College

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## Reform in Collegiate Education

The Report of the Dr. Sir Lakshmanaswamy Mudaliar Commission on Secondary Education is being studied with anxious thought and care not only by Governments at the Centre and in the States but also by seasoned educationists all over the country. We have had many reports drawn up by expert Committees appointed at Government level for the purpose of reorganizing secondary education. But the Dr. Sir Lakshmanaswamy Mudaliar Commission's Report is unrivalled for its comprehensive and exhaustive study of the manifold problems confronting teachers and administrators in the new political set-up. It is not a formal report that concerns itself with the exigencies of the situation. Rather it visualises the future as it should be for this country and prepares a blue-print, which would help us to rear an educational edifice, that would last for generations. The report embraces reforms at all stages of education, Primary, Secondary and Collegiate. For educational reform cannot be effected piecemeal. However, we are concerned only with changes in University Education. The three-year degree course as conceived by the Commission would go a long way to improve present day University standards. Hand in hand with this Collegiate reform goes the extension of the Secondary Course by one year. This would undoubtedly strengthen the school structure, which shows already signs of weakening and disintegration. The Higher Secondary Class or the Pre-University Class would prepare students for the degree courses. And it is hoped that the University authorities will permit such Colleges as have schools attached to them to organize and run this course as a first step before its actual integration in the High School with the Secondary course takes place. Intermediate Colleges especially are best fitted to shoulder this responsibility in as much as they have the necessary equipment and also experienced personnel. May it be granted to these Intermediate Colleges as well to raise themselves expeditiously to first grade status, for otherwise they would create new and more complicated problems for the University! The reorganization of the Honours Course, which is the pride of our University, in the wake of this reform would become inevitable. It may be made a four year course, if standards should be maintained. We are confident under the able guidance and wise leadership of our revered Vice-Chancellor all the recommendations set forth in the Commission's report will be implemented, and a new chapter opened in the history of University Education in the State.

# ENGLISH STYLE

*By*

M. K. S.

One of the best writers of the English language today is William Somerset Maugham. If his stories, dramas and novels are incomparably fascinating, it is due partly to the gift of style he possesses. Any great writer for that matter compels attention both by what he has to say and the manner in which he says it. This is true of Maugham as well. Having a gift for style, Maugham has diligently cultivated it like R. L. Stevenson. In his autobiographical testament, *Summing Up*, Maugham exposes his evolution as a writer. Speaking of his beginnings, he says, "My language was common place, my vocabulary limited, my grammar shaky and my phrases hackneyed. But to write was an instinct that seemed as natural to me as to breathe, and I did not stop to consider if I wrote well or badly It was not till some years later that it dawned upon me that it was a delicate art that must be painfully acquired".

In accordance with his plan of becoming a persuasive writer, Maugham apprenticed himself to the old masters. To quote his own words: "The prose of Swift enchanted me. I made up my mind this was the perfect way to write and I started to work on him. I copied passages and then tried to write them out again from memory". However Swift with all his "wonderful lucidity, his terseness, his naturalness *and* lack of affectation" did not excite the emotions or stimulate the imagination of Maugham. So he turned to Dryden and found him more satisfying. To quote Maugham again: "The prose of Dryden is delicious. It has not the perfection of Swift nor the easy elegance of Addison, but it has a springtime gaiety, a conversational ease, a blithe spontaneousness that are enchanting".

Having played the sedulous ape to the old masters, Maugham hit upon the graces of his own style. He knew he could capture the readers mind by aiming at *lucidity*, *simplicity* and *euphony*. Maugham hated obscurity of language either wilful or unintentional. He was anxious to save the reader the trouble of reading his sentences twice to discover the meaning in them. Apart from being a sign of good breeding, lucidity helped Maugham to achieve his popularity with the *elite* as well as the common reader. Again lucidity served to spread knowledge at all levels.

Maugham adopted simplicity as his motto, because he could not be rich in his language. A rich style cloyed. And Maugham found simplicity combined with vigour and precision only in French prose. He was drawn to the great French writer Voltaire. We may well say that Maugham owed the simplicity of his style to the French masters. The third salient feature of his language also he derived from the same source. He came to realise that "words have weight sound and appearance ; it is only by considering these that you can write a sentence that is good to look at and good to listen to". So word-music was all important to Maugham, who strove to fix the meanings of words in the minds of readers by means of their haunting rhythms.

To conclude, Maugham's style has followed closely in the wake of Voltaire's. Paying a tribute to the greatest master of French prose, he says: "If you could write lucidly, simply, euphoniously and yet with liveliness you would write like Voltaire". There is one other lesson we could learn usefully from Maugham, and that is "A good style should show no sign of effort". In other words, art lies in concealing

art. And like the French, Maugham has met with unqualified success in this regard. He may be regarded as an artist unsurpassed among stylists. Here is a typical passage from Maugham exemplifying the qualities of his style :

"When I was leaving India, people asked me which of all the sights I had seen had most impressed me. I answered as they expected me to answer. But it wasn't the Taj Mahal, the *ghats* of Benares, the temple at Madura or the mountains of Travancore that had most moved me ; it was the peasant, terribly emaciated, with nothing to cover his nakedness but a rag round his middle, the colour of the sun-baked earth he tilled, the peasant shivering in the cold of dawn, sweating in the heat of noon, working still as the sun set red over the parched fields, the starveling peasant toiling without cease in the north, in the south, in the east, in the west, toiling all over the vastness of India, toiling as he had toiled from father to son back, back for three thousand years when the Aryans had first descended upon the country, toiling for a scant subsistance, his only hope to keep body and soul together. That was the sight that had given me the most poignant emotion in India".

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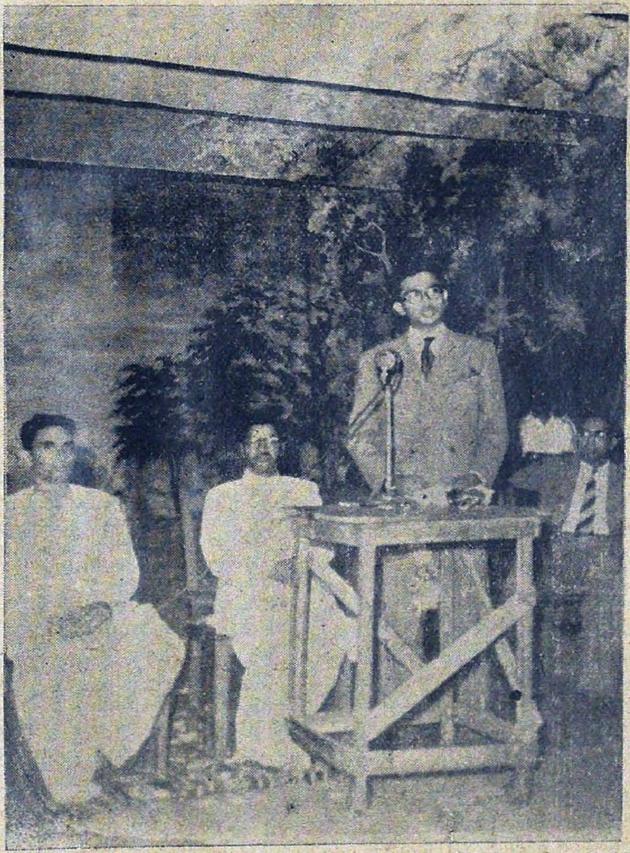

Variety Entertainment at Museum Theatre in aid of Godavari Flood Relief Fund

# AT HOME AND ABROAD

*By*

## T. D.

### WE TOLD YOU SO

When the Indian National Congress was waging a relentless war against the mighty British government, the former spurned the latter's titles and honours and showed its appreciation of our outstanding national leaders by conferring upon them such heart-warming titles as Desabandhu, Desodharaka, Desabhakta etc. And yet when, in the year of grace 1947, the tide of victory carried it to the shores of office and power, its leaders, in the first flush of democratic enthusiasm, set their face against the conferment of titles. Did not France and Russia, in the militant stages of their respective revolutions, abolish all titles as savouring of the out-moded feudal order? But when a sense of political realism dawned on them, they revived the system of awards. France's Legion of Honour and Russia's Order of Lenin are most coveted distinctions now. In the beginning we had despaired of the attitude of our National Government in this behalf. Neverthless, we have been consistently maintaining in the columns of this Bulletin that popular esteem reinforced by state recognition would be a great stimulus to creative work. We have also been forecasting that our National Government would ere long live down their initial prejudice against awards and titles and recognise the worth of our scholars, savants and scientists We were not false prophets.

We find that as our rulers are settling down to the sober task of national reconstruction, they are changing their mental focus and reacting correctly to the basic human urges. Gallantry in the military field, eminence in the musical world and efficiency in the economic sector are receiving the due meed of praise from the Covernment. Param Vir Chakra, Dharma Vir Chakra and Asoka Chakra are conferred on our gallant heroes. Every year 'Krishi Pandit' certificates are awarded by the Indian Council of Agricultural Research to the farmers who make outstanding contributions to the cause of Indian agriculture. The Government have also established the National Academy of Dance. Drama and Music and musicians of acknowledged eminence are honoured every year. Now comes the crowning piece. A recent government communique announces the institution, by the President of the Republic of India, of two awards, viz., (1) Bharat Ratna for exceptional services towards the advancement of art, literature and science (2) Padma Vibushan in three classes for distinguished public service in any field, including government service. And so our outstanding artists, litterateurs, scientists and administrators would receive the laurels which are their due.

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### CURRENTS OF HISTORY REVERSED

When Vasco Da Gama arrived at Calicut in 1498. a new page of history was unfolded. Europe came sprawling all over Asia. First as traders and then as rulers, Portugal, Holland, France and England began to sway the destinies of the vast millions of Asia. In the 19th century when the Dark Continent of Africa was opened up as a result of the explorations of intrepid men like Stanley, David Livingstone and Mungo Park, there was another spurt of colonialism. Belgium, France, Italy, Germany. Portugal, Spain and England, smitten by land-hunger, swarmed into Africa and carved out empires for themselves. Europe, the smallest of the continents, bestrode the world like a colossus. The devil dance of European imperialism whirled on through its hectic phases The colonial people tasted the bitterness of political oppression, racial arrogance, economic exploitation and cultural degradation at the hands of the ruling powers.

The imperialists who claimed to be the 'Herrenvolk' covered their ugly and devitalising rule under the cloak of a high-sounding cliche, 'White Man's Burden'. Africa and Asia became the treasure islands of Europe. But the wheel of time turned and there was a change in the mental climate of the colonial powers. Unashamed imp rialism yielded place to Cecil Rhodes' 'philanthropy plus 5 per cent' and then to Sir Henry Campbell Bannermann's 'good government is no substitute for self-government'. A tidal wave of liberalism had coursed majestically through the length and breadth of the world. The two world wars had further accelerated the movement towards liberalism and nationalism. Britain rose to supreme heights of statesmanship and gave independence to India and Pakistan in 1947 and to Burma and Ceylon in 1948. Following the noble example of Britain, the Dutch relinquished their hold over Indonesia in 1949.

It looked as if European imperialism had become a spent-up force. But no, the volcano is erupting again and molten lava flows ominously from the crater. The dark forces are once again gathering strength. France has not yet fully realised the impact of resurgent nationalism in Asian countries and is digging her toes in in Indo-China. French India and Morocco Even Portugal, the ghost of her former self, is flourishing the sword over her tiny possessions in India. A mood of renunciation had come over Britain after the Second World War and she granted independence to India, the brightest jewel in her diadem. But, unfortunately, the same liberal outlook does not govern her conduct in other parts of her empire. While she played Dr. Jekyll in India, she plays Mr. Hyde in Malaya, Kenya, Uganda and Guiana. Her repressive regimes in those places remind us of the old 'Rule Britania, Rule the Waves' complex. Her bungling in Persia, her delay in evacuting the troops from Egypt and her support to Dr. Malan, in the United Nations forum, of his infamous aparthied policy—all these fill us with deep concern. We had hoped that the old colonial policy was as dead as Dodo and Dinosaur and that the liberal policy, which was very much in evidence in her dealings with India, Burma and Ceylon, would continue to inspire her attitude towards her colonies in other places. But that was not to be. O Tempora! O Mores!

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## WHITHER CIVILISATION ?

From the 19th century onwards, science has made a phenomenal progress. Its discoveries are legion. Truth is stranger than fiction. The phantasies of the 'Arabian Nights' and the dreams of Jules Verne and H. G. Wells pale into insignificance before the glowing realities of modern science. With its amazing variety of aeroplanes and wireless, science has put a girdle round the earth and given us "One World" Technology (application of scientific discoveries to industrial pursuits) has taken us to the pinnacle of material prosperity. Science has enlarged the boundaries of knowledge and enabled us to probe into the mysteries of the vast universe. Man can now crown the heights and plumb the depths. It has brought faith and hope to suffering humanity. X-Rays, wonder drugs, gland therapy, plastic surgery, anaesthetics, inoculation, blood transfusion, etc. have transformed the art of healing. Napoleon's boast was that the word 'failure' was not in his dictionary. Similarly, the expression 'incurable disease' has no place in the modern medical dictionary.

The 'assets' side of the balance sheet of science is really impressive. The 'liabitities' side has a forbidding aspect. The great gifts of science which are meant for welfare have been prostituted for warfare. Wars have become deadly and disastrous. Poison gas, aerial bombardments, bacteriological warfare, submarine raids etc, are some of the ugly manifestations of s ience. The two world wars have left behind a fearful legacy of inverted values and subverted morals. Atomic energy is the latest gift of science to mankind. If harnessed for constructive purposes, it can transform this world of ours into an earthly paradise. But this new energy made this debut into the world in the shape of bombs

which were dropped over Hiroshima and Nagasaki in 1945. The view is gaining ground in scientific circles that the atomic explosions have upset Nature's balance and that the recent natural disasters and cataclysms like floods, hurricanes and earthquakes are the expressions of a convulsed Nature. Is atomic energy a supreme gift or an immeasurable catastrophe? A huge interrogation mark stares humanity in the face. The world is in the grip of paralysing fear. In the expressive language of President Eisenhower, the two atomic colosii, viz, U. S. A. and U. S. S. R, are staring malevolently at each other across a trembling world. The great soldier-statesman, in his recent memorable address to the General Assembly of the United Nations, has stressed the need for pooling atomic energy, so that it may be used only for beneficent purposes The future of the world hinges on such an approach. A Japanese sculptor, by name Seibo Kitamura, is reported to be working on the plaster cast of a 33-foot bronze statue. The statue which is to be installed at Nagasaki is in a sitting posture with an upraised arm to warn mankind against atomic warfare. The threat to our civilisation is so serious that it calls for an immediate mobilisation of all our resources—the vision of the poet, the voice of the statesman, the chisel of the sculptor and the brush of the painter.

From Gautama to Gandhi India has had an unbroken tradition of peace and non-violence. It is very heartening to note that our illustrious Prime Minister Jawaharlal Nehru, who is the heir to such noble traditions, has always nailed his colours to the mast of liberty and peace. He has secured imperishable renown for our country and himself by his epochal contributions to the cause of world peace and security.

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## THE NEW INQUISITION

The Inquisition, as an agency of the Counter Reformation, was set up by the Pope in 1542 to suppress heresy and check the progress of the Reformation. It employed cruel forms of torture to extract evidence. A heretic was doomed and his trial was a mockery. In some countries the Inquisition also became a censorial authority and no book could be published without its permission. Its ruthless methods acted as a boomerang; they provoked bitter opposition and did much to blacken the record of the Catholic Church.

The regimentation of thought in the U. S. A. is, to our minds, an analogous process. The crusade against Communism is degenerating into a veritable witch-hunt. Senator MacCarthy is striding menacingly in the mental world of the U. S. A. Book-burning (ban on communist literature) has become the order of the day. Even so great an artist as Charlie Chaplin and so renowned a pilgrim of peace as Dr. Ralph Bunche are under a cloud now. Political science teaches us that any government worth its salt should energeticall counter any organised threat to its existence and that to steam-roler all thought processes in the name of law and order is to create a desert and call it peace Capitalism is not the quintessence of wisdom nor is communism the other word for perdition. Caliph Omar's dilemma to the Alexandrian Librarians in 640 A. D. comes back to our mind. "If the books in the Library are in conformity with the Koran, they are superfluous; if they are at variance with it, they are pernicious. Either they are in conformity with it or they are at variance with it. Therefore they are either superfluous or pernicious; and so they will be consigned to the flames". Do the Americans draw their inspiration from the logic of the Caliph? We think not. To do so is, to say the least, to be un-American. Truth is a multi-faceted gem. We dare say that the America of Washington, Jefferson, Emerson, Thoreau, Woodrow Wilson and Franklin Roosevelt will retrace her steps and recapture her pristine glory as the torch-bearer of freedom. The Statue of Liberty in the New York harbour is not merely a superb masterpiece of art but should also serve as a flaming symbol of the dynamic urges of the freedom-loving Americans.

# THE WIDOW

*By*

**M. K. S.**

Nalini sat statuesque on the window sill drenched in the mellow radiance of the setting sun. Her head slanted on the window bars. An air of pensive melancholy hung about her youthful figure. Her eyes were downcast. She sat with her feet drawn up, her fair plump arms languidly clasping her knees. Nalini was in a reverie. She was dead to her surroundings. Her window over-looked the broad and dusty village road, which glinted in the sun, and was seen zigzagging among the distant green fields. The moving procession of cattle on this road, with their bells clanging and the men halooing behind, made no impression on her. Even the chirpings of the roosting birds in the neighbouring trees fell on deafears. From time to time, she breathed a deep listless sigh, and a warm tear-drop stole down her wan, velvety cheeks.

Nalini was a blonde, just turned sixteen. A luxuriant growth of dark hair crowned her shapely head, and was knotted loosely behind her neck. Her forehead glistened like blue veined marble. Under a small straight-set nose of distinction, her red lips curved seductively. But they were thin and pressed tight with a suppressed and consuming grief. The cloud of melancholy on her face added piquancy to her charms. Her dimpled chin caressed by the golden sun looked winsome and captivating as the Madonna's

The maiden was clad in snow white home-spun, which gleamed in the golden light. It was matched by a close-fitting blouse of blue chintz. One missed the familiar vermillion mark on her forehead. And no flowers graced her lovely hair, A few jewels sufficed to lend lustre to her natural beauty. A pair of chic diamond ear-rings sparkled in her transparent ear-lobes. Thin gold bangles, with embossed designs, encircled her slim and dainty wrists. A pattern gold chain hung round her neck and was 'ost in the folds of her saree.

The shadows lenghtened and the light in the western sky was fading out. Yet Nalini sat, a forlorn figure, at the window. Suddenly the stillness of her room was broken by a shrill cry : "Nalini', "Nalini". An anxious face peered into the empty room. It was Ramesh calling his daughter. Getting no response and growing more anxious, the parent flung himself into the room and was at the window in a trice His gentle touch roused the girl from her torpor. She slid down hastily from her seat and pressed close to her father. The old man was on the verge of tears. He bent low in mute agony, his drooping head touching hers. In the deepening twilight, the sombre silhouettes of parent and child throbbed and shivered with an unspoken melancholy and a weary weight of sorrow too deep for words.

Nalini was a child-widow. Her mother had died giving birth to her. Her father, Ramesh, a middle aged mirasdar, who farmed his own lands, had brought her up with loving care and devotion. His whole existence was centred in her. She became the apple of his eye and the pulse beat of his heart. Ramesh was rich and so lavished his gifts in profusion on his darling child. She grew up to be the loveliest and most accomplished of village maidens. Despite the child marriage act, which was a dead-letter in remote villages, Ramesh had married his child even before she had attained her age to a cousin, a boy of sixteen, who lived in a nearby village. For the mirasdar had not dared to defy the hoary customs, or resist the injunctions of the sacred shastras.

Nalini contiuued to bask in the sunshine of her father's love, while her boy husband occupied himself with his studies at school. Not

only did she keep house for her father, but also delighted him with her siren songs in his vacant hours. This spell of happiness did not last long. Fate dealt the mirasdar another severe blow. One day while he was at work in his fields, news was brought to him that his son-in-law had died of snake bite. He was stunned and was speechless for a moment. A sudden flood of inexpreessible joy, however, instantly swept over him. The dread of separation from his daughter, which had haunted him like a spectre, was dispelled at one blow. Nalini was his for ever. But the next moment Ramesh oscillated sharply to the other extreme of despair and disillusionment. His heart writhed with pain at the blight of widowhood that had descended so swiftly on his young daughter, whose marriage had not been consummated. He felt ashamed of his selfishness. He walked back home as fast as his feet could carry him and broke the tragic news to his daughter. But she received it indifferently. Of course, she failed to catch the full import of it.

After a brief space of mourning, life resumed its normal course in the house of the mirasdar. Five years slipped away, years of play and laughter for the innocent and artless maiden. No doubt she was denied the privileges of the married state. She wore no flowers, the vermillion cast-mark was tabooed. But widowhood was otherwise not irksome to her. She kept house for her father and shared with him the joys and comforts of a sweet home. Ramesh nevertheless watched her with an anxious eye. He knew that despite all the diversions he provided her by way of music, books and girl-companions, she would one day be overwhelmed by a sense of loneliness. The father's fears were realised all too soon. Books had really inflamed Nalini's feelings. Love, to which she was once a perfect stranger, now coloured her thoughts during day and mingled with her dreams at night. At the same time she awoke painfully to the fact that re-marriage was an impossibility for her. In consequence weariness and langour stole into her soul intermittently and she pined for love.

It was in this state that Ramesh found her that evening. He had come to announce a visitor, Naran, his neighbour's son, who had left the village long ago in quest of education. He had taken the highest University degree in the state and was holding a gazetted post at Delhi. He was on holiday and, having heard of the bereavement of Ramesh's beautiful daughter, had chosen to make a courtesy call. In his distress Ramesh had forgotten to inform Nalini of the presence of the young man in the adjoining room. Regretting his inadvertence quickly, he whispered into her ear that her old play-mate Naran had come. It acted like a tonic on the depressed nerves of the maiden. Almost she dragged her father into the room, where the young man sat absorbed in thought. No sooner did she confront him, their eyes met. She turned crimson, while an arch smile played about her sensuous lips. Naran on his part had leapt out of his chair and stood dazed and speechless, as though he had seen a vision of surpassing beauty.

Ramesh broke the awkward pause: "Hullo Naran", he cried. "here is your playmate!" Naran pulled himself together and spoke in a voice of hushed admiration: "Nalini, have you forgotton me?" The young man's voice was tremulous with a passion newly kindled. It pierced the maiden's virgin heart and made her also tingle in unison. But her face clouded instantaneously and tears welled up in her eyes. Otherwise she would have met Naran's gaze smilingly and revived the memory of the halcyon days they had spent together as children. But the consciousness of perpetual widowhood chilled her to the marrow and dried up her youthful ardour. Fearing a break-down, she left abruptly. On reaching her room she threw herself on her bed, giving vent to those sobs that shook her frame remorselessly.

Ramesh excused himself to Naran who departed like one in a trance. He seemed to walk in air. His eyes were still dazed with the vision he had seen. Back home, he gave himself up to the sheer luxury of thought. He could not eat or sleep. Hardly was the sun above the horizon the next day, he was on his

feet, striding towards Ramesh's house. His mien was bold and his step firm, bespeaking a will that would not be deflected from its path. Ramesh received him nervously. For the youngman's visit the previous day had made his daughter more disconsolate than ever. But worse was in store for the mirasdar. Naran took his breath away by making an unabashed and startling proposal! "Uncle Ramesh! I implore you to give me your consent to marry Nalini." The old man was all in a flutter. He knew on the one hand his daughter would joyfully embrace the proposal, and if married would lead a happy life with him. On the other hand, there were the inexorable shastras and an unsympathetic society, that would scoff at the very idea of widow remarriage. Torn between these feelings, Ramesh could not say yes or no to the suitor. At last, collecting his wits, he requested Naran to give him a week's time to decide. Naran left with hope sprouting in his heart.

While the young suitor was bulding his dream-castles, demolishing them by a flick of thought and airily rebuilding them again in all the irridiscent colours of romance, Ramesh was literally on the rack. His manhood seemed to be on trial. Either he should resist the injunctions of the shastras heroically and confer the boon of married happiness on his darling daughter or knuckle to the purohits and reject Naran's proposal as hairbrained and heterodox. But he made no bones about confiding Naren's proposal to Nalini. The maiden blushed, and the cloud seemed to lift from her pale countenance, which beamed for a while with the prospect of fulfilment that had haunted her only in her dreams and had oppressed her by its futility in her waking hours. Nalini hung her head in bashfulness, and the knowing father did not wait for an answer.

Ramesh consulted his kith and kin, who were indignant at his having entertained even the idea of a remarriage. Naturally he gave the pundits a wide berth. He knew that instant ostracism would follow his daughter's remarriage and he would become the laughing stock of the whole village. He could no more show his face in his friends' houses, and they would make a solitude of him wherever he went. But this would be more than compensated by witnessing the flowering of the womanhood of his young and yearning daughter. So the parent's mind became a battle-field of conflicting thoughts. Nalini watched him wistfully, and her heart fluttered like a bird's as she saw the shadows chasing each other on her father's bright and cheerful face.

Ramesh came to a swift decision unaided. He would stake his all on the future happiness of his beloved child. On the appointed day, Naran came betraying a slight nervousness in his gait and speech. He could not believe his ears, when Ramesh declared that Nalini would become his wife. But he cautioned the young man against any publicity being given to it. He and Nalini should leave the village quietly, and have the marriage celebrated in a Registrar's Office, in the city, from where they could proceed to Delhi for their honeymoon. Naran's joy knew no bounds. He poured out his heart in gratitude to Ramesh, and promised to adhere to his instructions. A day was fixed for Nalini's departure. The plan was communicated to her by Ramesh himself, and she received it with mixed feelings. Meantime Ramesh made the necessary preparations. Sarees of the latest design and the most colourful pattern were ordered. Rare jewels made of gold and diamonds were bought. In short no expense was spared. But Nalini moped still on the window seat. Occasionally she put on a gay appearance, as though she wanted to put the past behind her. Yet she lived under the shadow of an impending calamity. And fear gripped the hearts of both parent and child.

At last the fateful day arrived. Naran was to accompany Nalini and Ramesh to the city. The mirasdar's bandy, drawn by a pair of sleek and handsome bulls, waited at the door. The bridegroom-to-be sat in a chair on the verandah overlooking the road, with his mind tossing like a ship at sea. Ramesh was calling to his daughter, who was dressing up. A strange

freak had seized her. She was bedecking herself in her bridal vestments and jewels. The new trinkets flashed on her neck, wrist and hair with their fairy tints. Her wedding saree blazed like diaphanous gold. A scarlet *kunkumam* mark lit up her maiden face like a flame. Long she stood before the mirror, gazing at her own reflection, entranced like Narcissus. She slipped into a day dream again. She was at Delhi with her husband, Naran, walking the streets of the ancient capital hand in hand, gazing at the marvels of Rashtrapathi Bhavan. The scene was too good to last. Her father's raucous cry, "Nalini, Nalini", broke the silence again. With a sigh, she gathered up the trailing ends of her golden saree and took a few steps towards the verandah, where her father paced anxiously before Naran. Suddenly something snapped within her head. She felt dizzy. A vision of sardonic faces leering and jeering at her floated before her. Next a sudden din assailed her ears, apparently a chorus of voices denouncing her re-marriage. She fled hardly knowing where her steps led her. A mysterious force propelled her. Presently she was in the courtyard bending over the parapet of the well. Once again her father's voice was heard in the still house. But it sounded remote and feeble. Nalini heard it no more, she was racing down the steps that led to the water's edge. She did not pause or look around as she reached the last step. She plunged into the numbing chillness of the waters, with the saree floating like a golden mesh around her. Slowly she sank without a struggle: the waters eddied and burst into bubbles.

Meantime Ramesh and Naran had become tense with suspense and alaram. They rushed from room to room almost in panic missing her in the house; instinctively they turned to the courtyard. Naran was at the parapet of the well in a few strides. To his horror he saw a pale human face in the gloom breaking the wildly lapping water. He dashed down the well steps like mad, and plunging in, gathered his beloved in his arms. He lifted her up in all her bridal glory, but life was extinct. Sobbing like a child, he carried her up the steps. The distracted father fainted at the sight. The Shastras had triumphed!

# SCOTT AS A POET

*By*

M. Sreeramulu, M.A., L.T.

The germ of Scott's poetry lay in his love of the past. Scott was an antiquarian par excellence. He studied with the greatest care and interest the life, customs and manners of the people of ancient times. His antiquarian pursuits made him travel all over the Border Distict and collect the ancient ballads describing the deeds of the Border heroes. His painstaking efforts in this direction enabled him to publish the book, "The Minstrelsy of the Scottish Border." This was in three volumes. The first two volumes contained historical and romantic ballads of the Border District. Imitations of these ancient ballads by modern authors were published in the third volume. Scott rode some of these. This was Scott's first attempt at serious poetical composition. Scott rode these ballads while he was living at Lasswade immediately after his marriage. At this time his heart was beating with young and happy love and he poured himself out in these splendid original ballads which at once brought him fame as a poet.

In 1805 while Scott was living at Ashestiel he published "The Lay of the Last Minstrel", the first of his long narrative poems. It was an immediate success and edition followed edition. Even the critics were kind and Scott became not only famous but the most popular poet of the day. In 1808 Scott's second long poem "Marmion" was ready for publication. This poem, which is considered to be the greatest of Scott's poetical achievements, not only kept up Scott's reputation but also enhanced it. This poem too raced though several editions though the critics were divided in their views on its merits. Scott's third long poem "The Lady of the Lake" was published in 1810 and it excited an extraordinary sensation. The whole country rang with the praises of the poet and crowds set off to visit Loch Katrine, the scene of action of the story in the poem. In the midst of many activities Scott completed his fourth long poem, "Rokeby" in 1812 and it was published in 1813. This has an English background and was considered to be the best of Scott's poems by his English friend, Morritt. However, it was not as popular as the first three of Scott's poems. "The Bridal of Triermain", a short metrical romance, was published in 1813. Scott had by now become a distinguished man of letters and the office of poet Lanreate was offered to him in 1813. Scott declared the offer because that office was entirely unconnected with his legal profession and because he was already holding two lucrative government posts. In 1815 Scott's fifth long narrative poem, "The Lord of the Isles" was published. It was not even as popular as "Rokeby". Scott published one or two more short poems but these were not very successful. It was at this time that Byron's short metrical romances were appearing in breathless succession They were the rage of the day and Scott realsed that his popularity as a poet was waning. Already he had thrown off the fetters of metrical composition by publishing one or two novels. So, after 1816 he abandoned serious composition in verse and took to the writing of novels.

Though Scott is not considered to be one of the greatest poets of England, he will be remembered for ever as a writer of excellent tales in verse. Scott wrote these tales because he took a delight in them and believed that they would be of use to his country. However, he did not regard them as the highest kind of poetry. In fact Scott was rather modest and was of the opinion that his own verse did not attain the loftiest poetic excellence. He con-

sidered himself inferior to his own contemporaties, Wordsworth and Southey. His chief love was Shakespeare and he thought that he was not worthy to tie Shakespeare's brogues. This self-depreciation is apt to make critics overlook the special features of Scott's poetry. Scott invented a new type of poetical narrative which is a miniature epic. He adapted the old ballad form for the purpose and introduced variations in the metre to suit different moods. His verses gallop when a daring action is being described and they move placidly when Scott sets forth an argument.

Scott's poems are narratives in verse. In them we notice the supreme narrative kill that Scott possessed. Scott makes use of his poems to present human action, especially heroic action. He is able to convince and delight his readers by the interest of his characters, the skill of the narration and the emotions aroused in the high dramatic moments. Here and there in the long narrative poems we come across delightful little lyrics which prove that Scott was indeed a master of the pure lyric. These lyrics are appropriate to the mood of the particular portion of the poem though they may have a different metre. They are also different in style from the surrounding verse but they carry with them their own music. Some critics are of the opinion that Scott attains real poetic stature in these lyrics, for they are sung only to the spirit.

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# SCOTT'S CONNECTION WITH THE BALLANTYNE FIRM

*By*

M. Sreeramulu, M.A., L.T.

James Ballantyne was Walter Scott's friend from his Kelso school-days. At Kelso he did not earn much either as an attorney or as the editor of the local paper. However, he had genuine gifts as a printer and Scott had entrusted the work of printing "The Border Minstrelsy" to him. Scott did more than this for his friend, for he encouraged Ballantyne to set up as a printer in Edinburgh. For this purpose he advanced some hundreds of pounds to Ballantyne and by the end of 1802 Ballantyne established his printing house in a little shop in Edinburgh. Ballantyne earned a reputation for beauty and correctness of execution and his business increased considerably. He transferred his printing house to more spacious premises in the business quarter. But as his business enlarged he needed further capital and he used to borrow money from Walter Scott from time to time. Scott's poem, "The Lay of the Last Minstrel" was printed by the Ballantyne Firm in January 1805. Once again Ballantyne found it necessary to apply to Scott for an advance of money. Scott felt that it would be prudent for him to advance the money provided he was admitted as a third-sharer in Ballantyne's business. Ballantyne agreed to the proposal and in the early months of 1805 Scott used his uncle Robert's legacy to buy a third share in Ballantyne's Firm. This was the beginning of Scott's commercial tie with James Ballantyne and he continued bound by it during twenty years. It brought him worldly fortunes, no doubt, but it was also productive of not a little evil.

Scott had to provide work for the printing house and so he undertook to do laborious work. He brought out editions of the English classics. He also edited the works of Dryden and swift. These ventures were commercially successful but the editions of the works of obscure authors which Scott brought out were total failures. They provided work for the printing house but did not pay the publishers. In this way began the financial troubles of the Ballantyne Firm.

In 1809 Scott had a misunderstanding with his publisher, Constable. So he wanted to start a publishing firm of his own. Ballantyne had a younger brother named John, who was full of ideas and had some knowledge of banking. Scott contributed nearly three quarters of the capital and in July 1809 the publishing firm of John Ballantyne & Co., was started in Edinburgh. The next firm began well and published at a profit Scott's poem, "The Lady of the Lake". However, before the end of 1810 the business was becoming embarrassing and Scott had to meet demands for a few hundreds of pounds now and then by the publishing concern and the printing house. Actually Scott became the milch-cow of both the firms but he did not attempt any practical reforms because he was rather fond of James and John. Things continued in this way till 1813 when it was found that the affairs of the Ballantyne Firms were moving straight to disaster. Scott wound up the publishing concern and tried to be more careful in running the printing house. In 1815 James married and became a salaried servant of Scott's. Still the affairs of the printing house were not set in order, for James continued to be as easy-going as he had been before. Constable now became the chief publisher of Scott's literary works. Scott's financial methods were not quite sound. Whenever he was in need of money, he drew sums from the Ballantyne Firm and from Constable. No doubt he was

earning large sums of money by his pen. But his princely hospitality, his purchase of land and his Abbotsford building cost a lot of money and his liabilities steadily increased. In 1822 the bills against the printing house amounted to £ 27,000. Besides, the wound up publishing concern had still to pay nearly £ 10,000. In this year James Ballantyne was once again made a partner in the printing business.

From the year 1822 the affairs of the Ballantyne firm look a turn for the worse. Business in general was slack and money was hard to come by. Prices began to fall and all business concerns found themselves in difficulties. Finally in the year 1826 the London firms, which were connected with Constable, collapsed. As a result Constable went bankrupt and the Ballantyne firm was threatened with insolvency. The total liability of the Ballantyne firm amounted to about £ 130,000. Constable had to pay Scott nearly £ 64,000. But Constable paid only 2s. 9d. in the pound and so Scott's claim on Constable did not amount to much. If Scott had been purely a business man he would have obtained a speedy discharge from his creditors. He would have given them the life-rent of Abbotsford and kept the literary earnings of later years to himself. But Scott was a man of honour and felt that no one should lose by him, if it lay in his power to prevent it. In fact, he determined to be the vassal of his creditors for life and to dig in the mine of his imagination to find diamonds to make good his engagements, not to enrich himself. "My own right hand" said Scott "shall pay my debt." So, at the age of fifty-five, when Scott was weary and in broten health, he look upon himself a mountain of debt. This was the only course open to him according to his high standard of honour. This decision made Scott a slave for the rest of his life and from princely magnificence he was reduced to a state of poverty. He had to live on his official salaries, though his creditors generously left him in undisturbed possession of Abbotsford. Scott disposed of all his other property for the benefit of his creditors. A Trust was formed to safeguard the interests of his creditors and Scott pledged himself to pay into the Trust all profits arising out of his literary labour fill his debt was cleared. From 1826 to 1828 Scott earned £ 40,000 for his creditors out of his books, "Woodstock", "Life of Buonaparte" and the first "Tales of a grandfather". The Trust paid a dividend of 6 s. in the pound to Scott's creditors and passed a vote of thanks to Scott for his indefatigable industry. Such strenuous work told upon Scott's health and he found his narrative power waning. He could no longer bring a fresh mind full of fine fancies to his work. He was afraid that his magic wand was broken and that his days as a popular novelist were over. Still he continued his laborious task of writing off his debt and in the next two years earned about £ 10,000 for his creditors. The Trust paid a second dividend of 3 s. in the pound in 1830. This was the last dividend paid during Scott's lifetime. After Scott's death the Trust acquired other funds including insurance and these amounted to nearly £ 30,000. Besides, the Scott family provided a sum of £ 20,000. So every creditor was paid on the whole nearly 18 s. in the pound. The value of the Abbotsford library and furniture gifted to Scott by the creditors was taken as equal to the remaining 2 s. in the pound.

# : இன்ப வுழைப்பு :

(பிறந்தது எப்படியோ)

*By*

K. C.

**பொதுமை:** "எல்லோரும் ஓர் நிறை" என்று பாரதியார் பாடினார், இஃது குடியரசின் நுட்பத்தினைப் புலப்படுத்துகின்றது. எவ்வாறெனில்; குடியரசின் கீழ் வாழும் மக்களனைவரும் செல்வ வளமும், அறிவு நிலையும் எய்தி யின்புறவேண்டும். நாட்டினலத்திற்காக எல்லோரும் பொது நோக்குடன் ஒத்துழைக்க வேண்டும். இதற்கேற்ற முயற்சியினை யெல்லா மக்களும் எவ்வித வேறுபாடு மின்றி மேற்கொள்ள வேண்டும். அறிவினும், வளத்திலும் மேம்படுதற்கு ஏற்ற வாய்ப்புகள் எல்லோருக்கும் ஒப்ப அமைந்திருக்க வேண்டும். இந்நிலையில்தான் பொதுமை வளர வேண்டும். எல்லோரும் விறகு தலையர்களாக வுழைத்து, வள்ளுவராக அறிவுலகில் திகழுவதே குடியரசாம். வளத்தில் வாழ்வோர் சிலரும் வறுமையால் வாடுவோர் பலருமாக இல்லாமல் ஒவ்வொருவரும் உழைத்து உயருவதற்கு வாய்ப்புகள் பல வமைக்க வேண்டும். இவ்வாறே அறிவு நிலையிலும் ஒவ்வொருவரும் சிறந்து நின்று நாட்டை யாளுதற்கேற்ற திறம்பெற வேண்டும். எனவே வளமையில் பொதுமையும், அறிவிற் பொதுமையுமே குடியரசில் வாழ்வோரனைவருக்கும் இன்றியமையாதன வாகும்.

**உழைப்பு:** அறிவில் பொது நிலையுண்டாக்குதற்கு அவ்வவர் அறிவு நிலைக்குத் தக்கபடி பல எளிய நூல்களை யியற்ற வேண்டும். ஆனால் அவைகள் அரிய கருத்துக்கள் செறியாதனவாய் இருக்க வேண்டுமென்பது பொருளல்ல. அறிவைப் படிப்படியாக வளர்த்து உயர்நிலைப் படுத்த உழைக்க வேண்டும். அறிவுலகில் விளங்கும் பெரிய கருத்துக்களை எல்லாம் எளிதிலுணரவல்ல அறிவு மாட்சியுற வேண்டும். ஐன்ஸ்டன் தந்த கவர்ச்சிச் சட்டமும் எளிதாக வுணர்ந்து கொள்ளும் அறிவு நிலைபெற வேண்டும். இந்நிலையுண்டாவதற்கு மனவுறுதியும் வேண்டும். உள்ளமும், அறிவும் ஒருங்கு கூடி யுழைத்தால்தான் செயற்கரியன வற்றையும் எளிதாக அமைக்க முடியும். இத்தகைய வுழைப்பினால் தான் பென்சிலின் போன்ற மருந்துகளும், அணுவாற்றலாலியங்கும் இயந்திரங்கள், மழையின்றி விளைவைப் பெருக்கும் முறைகள் முதலாயின வெல்லாம் தோன்றி வேற்று நாடுகள் முன்னேற்ற மடைகின்றன. "உழைப்பின் வாரா வுறுதிகள் உளவோ" என்றதனைக் கடைப்பிடித்து நாமும் பலவாற்றானும், அறிவானும், உள்ளத்தானும் ஓயாதுழைத்து முன்னேற முயல வேண்டும்.

**உழைப்பும் உண்மையும்:** உழைப்பை வெறுக்கும் மனப்பான்மை யொழிய வேண்டும். உழைப்பினாலோர் ஆழ்ந்த நிலை யுண்டாம். இந்நிலையிலே தான் உண்மைப் பொதுமை யரும்பும். எல்லாருடைய அநுபவங்களும் இவ்வாழ்ந்த நிலையில் தேங்கிக் கிடக்கும். இஃதே அமைதிக்கும் பிறப்பிடமாம். இந்நிலை யவ்வவர் அநுபவ நிலைகளுக்கு ஏற்ப புதியது புதியதாக விரிந்து விளங்கும். விரிவு நிலையில் அனைவரும் பல திறத்தராய் நின்று கலங்குவர். இவ்வாழ்ந்த நிலையில் எவரும் அமைதியுயுற்றுத் தெளிவர். இத்தெளிவு நிலையே எல்லோருக்கும் பொது நிலையாம். இந்நிலையில் பல வுண்மைகள் உருப்பெற்றொளிரும். இப்பொது நிலையை அயரா உழைப்பாலடைந்தோரது உள்ளம் உலகையும் கிழித்து ஆழச் சென்று அப்பா

னுக் கப்பாலான வுண்மைகளை எல்லாம் தப்பாமல் கண்டுணர்த்தும் திறமுடைய தாகும்.

கவிகள் தாம் ஒழியாது முயன்று கண்ட உண்மைகளையே காவியங்களாக வரைவர். இத்தகைய காவியங்களே அமைதியின்பத்தை வளர்க்க வல்லனவாம். உலகியல் காட்சிகள் கம்பனுள்ளத்தில் தோய்ந்து உழைப்பை எழுப்பின. அவன் அயராதுழைத்துக் கண்ட அநுபவ வுண்மைகள் அவன் எழுதிய கதையைச் சுற்றி யுருப்பெற்றுப் பாட்டாக வெளி வந்தன. இத்தகைய பாக்களே எல்லோருக்கும் பொதுவானதொரு ஆழ்ந்த நிலையை யுண்டாக்கிப் பயிலப் பயில பல வுண்மைகளைப் புதியன புதியனவாகத் தோற்றி ஒழியாத இன்பம் பொங்கியெழுமாறு செய்து நம்மைப் பரவசப் படுத்தி உயர்ந்த அறிவு நிலையில் நன்கு தூக்கி முழுகச் செய்கின்றன. இதனல் மேல்வாரிப் போக்கான பாக்களெல்லாம் இத்துணை நன்மை பயக்காவாம் என்பது திண்ணம்.

**பாட்டும் இயற்கையும்:** இயற்கைக்கு எதிர் கண்ணடி பிடிப்பதே பாட்டு என்று பலர் கருதுகிறார்கள். அஃது பொருந்துவ தன்று. என்னெனில்:

நாம் காணும் இயற்கைப் பொருள்கள் துண்டு துணுக்குகளேயாம். இவற்றின் முதலும் முடிவும் நாம் அறியோம். அவற்றின் இடை நிலையும் நன்கு விளங்குவதில்லை. எனவே இவை யனைத்தினுக்கும் ஒன்றாகிய இயற்கை நிலையும் மழுங்கித் தோன்றுவ தொன்றாகலின் அஃதும் வெறு நிழலேயாம். இயற்கை வடிவத்திற்கு அப்பால் ஒரு மறை பொருளின் நிழலுக்கு நிழலாவதே பாட்டெனின் அஃது பொருந்துவ தொன்றாகுமோ? அதனல் உண்டாவதோர் பயனுமுண்டோ!

புலவனொருவன் துண்டு துணுக்குகளாகவுள்ள இயற்கையைத் தன்னநுபவத்தாலொருநிலைப் படுத்துகிறான். அந்நிலைக்கு அடிப்படியாகவுள்ள அழகினை, கருத்தினை, உண்மையினைக் கண்டறிய முயலுகின்றான். இதற்குக் கற்பனை என்னும் கருவியைத் துணையாகக் கொண்டு உயர்ந்த மனநிலை என்னும் பொது நிலையில் புகுகின்றான். அவ்வாறு புகுந்தோன் தான் காணும் காட்சியினை இயற்கையோடு ஒத்து நோக்கி ஓவியமாகத் தீட்டுகிறான். ஓவியத்தெழுத வொண்ணு உருவத்தினையும் தன்னுள்ளக் கிழியில் உண்மை நலஞ் செறிய எழுதுகின்றான். அன்பென்னுந் திறவு கோலினால் அவ் வோவியக் காட்சியை திறந்து வைத்து இன்பப் பேச்சாய் விளையுமாறு தூண்டுகிறான். இதற்குக் "கொங்குதேர் வாழ்க்கை" என்றும் பாடல் விளக்கந் தருகிறது. புலவர் கண்ணுக்குத் தோன்றும் பொருள் அதன் அடிப்படை யுண்மையின் விளக்கமாகத் தோன்றுகிறது. இஃதே இயற்கைப் புலவனின் பாடல் திறம். புலவர் உணர்வின் உழைப்பால் சிறந்து, படைப்பின் அருமையை யுணர்ந்து, அடிப்படையான கருத்து நிலையை யுள்ளவாறுரைக்கவல்ல வித்தகராவர்.

இவ்வற்றால் "இயற்கைக்கு எதிராகக் கண்ணடி பிடிப்பதே பாட்டு" என்பது அநுபவமும் பயனும் காணுதவர் கூற்றுமெனக் கருதுக.

இவர்தம் கைவினைத் திறத்தை ஒவ்வோர் உயிர்நிலைத் தொடராலறிவும் பண்பாடு சங்க காலத்தில் நிலைத்திருந்தது. இந்த உயிர்நிலைத் தொடரின் இனிமையால் புலவர்தம் உழைப்பின் பயனாகிய பாவின் அருமை நன்கு புலனாகக் கிடந்தது.

**பாவின் உயிர்நிலைத் தொடரும் இன்பமும்:** ஒவ்வொரு பாவினாலும் விளையும் இன்பத்தினை நுகருதற்குத் தக்கதோர் உயிர்நிலைத் தொடரைத் தமிழ் மக்கள் நன்கு கண்டறிவர். அத்தொடர் கருவியாகத் தாமடைந்த இன்பப் பேற்றினுக்கு நன்றி யறிதலாக அப்பாட்டினைப் பாடிய புலவர்கட்கு அத்தொடரையே பெயராக தமிழ் மக்கள் வழங்குகிறார்கள். இத்தகைய புலவர்கள் கலையைப் போன்றிருப்பது இயற்கைக்குச் சிறப்பாமென்று கருதி யதனை நன்கு புனைந்துரைப்பதிலேயே மன மூனைந்திருந்

தார்கள். இவ்வாறு கலைக்கும் இயற்கைக்கும் இயைபூட்டிப் பாடிய புலவர்களுள் "ஊட்டியார்" என்பவரொருவர். இவர்

(i) "ஊட்டியன்ன வொண்டளிர்ச் செயலை"
(ii) "ஊட்டியன்ன வூன்புர னம்பொடு
காட்டுமானடி வழி யொற்றி
வேட்டுஞ் செல்லுமோ நும்மிறை'

என்ற பகுதிகளில் ஊட்டி யென்னுஞ் சொல்லை அழகுபட அமைத்ததால் "ஊட்டியார்" எனப் பெயர் பெற்றார். ஊட்டி என்ற சொல்லின் பொருளாழம் மிகச் சிறந்ததாகும். அதிலாழும் பொழுது படைப்பில் எழும் இன்ப உழைப்பெல்லாம் நன்கு விளங்கும். இவ்வாறு விளங்க வுழைத்துப் பாடுவதன்றோ இன்ப உழைப்பாகும்!

**"இன்ப உழைப்பு" என்னும் தலைப்பின் பொருத்தம்:** "சிறந்த அறிவாகிய உயர்நிலை யெய்தி அனைவர்க்கும் பொதுவாகிய மன நிலையில் நின்று, அநுபவத்தால் இயற்கையை யொருநிலைப் படுத்திக் கற்பனையால் எல்லா வுலகங்களிலுஞ் சென்று தெளிந்த உணர்வின் உழைப்பால் அடிப்படை யுண்மைகளைக் கண்டு ஓவியப் பேழையில் செறித்து அன்பென்னும் திறவுகோல் கொடுத்துத் திறப்பித்து, இன்ப வெள்ளத்தில் முழுகச் செய்வோனே இயற்கைப் புலவனும். அவன் உழைப்பால் எல்லாருக்கும் அளவற்ற இன்பம் விளைகிறது. ஆதலின் தனது உழைப்பால் பிறர்க்கு இன்பம் ஊட்டும் அப்புலவனது உழைப்பே தன்னலமற்ற இன்ப வுழைப்பாம். அந்த இன்ப வுழைப்பு என்றும் நிலைபெறுவதாக" வென்று ஆசிரியர் தாம் சூட்டிய தலைப்புக் கேற்பப் பொருளை விரித்துத் தொடர்பு படுத்தியத் தலைப்பினாலேயே முடித்தலான் "இன்ப வுழைப்பு" என்னும் தலைப்பு பொருத்தமுடையதாமாறு விளங்கும்.

# : సంజయుని శీలము :

శ్రీ తిమ్మావజ్ఝల కోదండరామయ్య

## ఉపోద్ఘాతము :

మహాభారతమున తిక్కన సోమయాజిచేఁ జిత్రింపఁబడిన పాత్రములలో సంజయపాత్రము పేర్కొనఁదగినది. తిక్కన తనకుఁగల రాజకీయ పరిజ్ఞానము నంతను సంజయ పాత్ర చిత్రణమున మూర్తీభవింపఁ జేసె నని చెప్పుటలోఁ దప్పు లేదు. రాయబారము నిర్వహించుటలో సంజయుఁడు ప్రదర్శించిన నేర్పు నిరుపమానము.

## సంజయుఁడు :

సంజయుఁడు సూతపుత్రుఁడు. అతని తల్లిదండ్రు లెవరో భారతమునం దెచ్చటను మనకుఁ దెలియవచ్చుట లేదు. కాని సంజయుఁడు బాల్యమునుండియు కురుకుమారులతో సఖ్యము సంపాదించి రాజకార్య నిపుణుఁ డైనట్లు మనకుఁ దెలియుచున్నది. అర్జునుఁడు "బాల్య సఖుండవు నీవును" అని సంజయునిఁ బ్రశంసించి యుండుటకు కురుకుమారులతో నాతనికిఁగల స్నేహమును వ్యక్తము చేయుచున్నది. తక్కువ కులమునందు జన్మించి నప్పటికిని కౌరవపాండవులకు సంధి కుదుర్చు మహాకార్యమునం దీతఁడు నియోగింపఁబడుట చూడఁగా నీతఁ డానాఁడు గొప్ప రాజకార్యధురంధరుఁడుగా పే రెన్నిక గాంచియుండు ననుట నిస్సంశయము.

## ధృతరాష్ట్రునికి సంజయునిపైఁ గలగౌరవము :

ధృతరాష్ట్రునికి సంజయునిపై గౌరవము మెండు. ధృతరాష్ట్రుఁడు పాండవకౌరవులకు సంధి పొసగింపగల సామర్థ్యము సంజయునియందు మాత్రమే కలదని విశ్వసించినవాఁ డగుటచే నాకార్యము నిర్వర్తించుటకై యాతని నేరావించెను. మఱియు నాతఁడు సంజయుని పాండవులు విడిసియున్న యుపప్లావ్యమునకుఁ బంపుచు నతఁ డచ్చట ధర్మరాజుతో నేమేమి పలుకవలెనో తానై చెప్పక 'తద్విషాద మేమిభంగి మాను నమ్మెయుఁదగఁ బలుకవలయు' నని యచ్చటఁ బలుకవలసిన పలుకుల విషయమున సంజయునికి స్వాతంత్ర్యము నిచ్చుట చూడఁగా ధృతరాష్ట్రునికి సంజయుని సామర్థ్యముపై నెంత విశ్వాసము గలదో వెల్లడియగుచున్నది.

మఱియు ధృతరాష్ట్రుఁడు సంజయుని నుపప్లావ్యమునకుఁ బంపుచు నాతనికిఁ దానుగాఁ జెప్పి రథము సిద్ధము చేయించుట యాతనికి సంజయునిపైఁ గల గౌరవమును వ్యక్తము సేయుచున్నది.

## రాయబారమున నేర్పు :

ఉపప్లావ్యమున ధర్మరాజు కొలువులోఁ గౌరవపక్షమున రాయబారము నెఱపుచు సంజయుఁడు ప్రదర్శించిన నేర్పు సాహిత్యములో నే మఱి యెచ్చటను కానము. ధృతరాష్ట్రుని యానతి మేరకు సంజయుఁడు ఉపప్లావ్యమునకు బయలుదేరి యాప్రదేశము చేరిన వెంటనే మాధవుని మందిరమునకుఁ బోయి యచ్చట నరనారాయణులను సందర్శించి వారిచే నుచితవిధముల సత్కారము లందెను. మఱునాఁడు ధృతరాష్ట్రుఁడు చెప్పిన ప్రకారమే ధర్మరాజును నిండు కొలువులో సందర్శించి యాతనిని కనుగొనుటచే తన 'చూడ్కి చరితార్థ మయ్యె'నని పేర్కొనెను. మఱియు ధర్మజుఁ డడిగిన కుశలప్రశ్నములకు నుచితవిధమున సమాధాన మిచ్చి యాపిదప రాయబారమునకు నుపక్రమించుచు సభలో నున్నవారి సానుభూతి పడయుటకై వారి నేయేవిధముల గౌరవింపవలెనో యా యా విధముల గౌరవించెను. రాయబార నిర్వహణమునందును నతఁడు మిక్కిలి మెలఁకువతో వ్యవహరించినాఁడు. ధృతరాష్ట్రుఁడు వృద్ధుఁ డనెను. దుర్యోధనుఁడు వివేకి కాఁడనెను. తొలుత పాండవుల పరాక్రమమును బొగడి నట్లే పొగడి పిదప కౌరవుల పరాక్రమమును బేర్కొని యిట్లు సమాన పరాక్రమములు గల కౌరవపాండవులు పోరాడుట క్షేమకరము కాదనియు, నహింసావ్రతావలంబకుఁడైన ధర్మరాజు యుద్ధమునకుఁ బూనుకొనుట తగ దనియు యుక్తియుక్తముగను న్యాయసమ్మతముగను సంభాషించెను. ధర్మజుని కోరిక మేరకు శ్రీకృష్ణుఁ డా సందర్భమునఁ గల్పించుకొని పాండవపక్ష

మున మాటలాడుచు ద్రౌపదీ మానభంగ విషయమును బ్రస్తావింపగా నా ప్రస్తావముచే ధర్మరాజు మతింత యాగ్రహుఁడై సంధికి నొడఁబడఁడేమోయని భావించి మిక్కిలి సమయస్ఫూర్తితో "దేవా! దీనిని మనంబున నిడి యింత గొనియాడిన కర్జం బొనగూడునే" యని శ్రీకృష్ణుని నా సంభాషణమునుండి మరల్పఁజేయఁ బ్రయత్నించెను. ఇట్లు సంజయుఁడు రాయబార ఘట్టమునఁ బ్రదర్శించిన నైపుణీ విధానము లనంతములు.

## ధర్మరాజు ప్రశంస :

సంజయుఁడు రాయబారము నిర్వహించి శ్రీకృష్ణుడు రాయబారమునకు వచ్చునట్లుగా నొడబఱిచి హస్తినాపురమునకు బయలుదేరుచు ధర్మరాజాదులకడ సెలవు గైకొను సందర్భమున "నాయాడిన మాటలయం దేమియుం దగనియట్టివి లేవుగదా" యని యడిగెను. అపుడు ధర్మరాజు "సంజయా! నీవు పలికిన పలుకులలో ననుచితమైన దెద్దియును లేదు. ప్రతిపక్షమునకుఁ జెందినవాఁడు తన కయిష్టమేయైనను సత్యవిషయమును జెప్పినప్పుడు నీవు కటకట పడలేదు. అధర్మము, కఠినము, నిస్సారము నగు పలుకు నీవదనమునుండి వెలువడలేదు. ఇట్టి కార్యములకు నీవును, విదురుడును నిరువురే సమర్థులు. ఇతరుల కిట్టి నేర్పును, వినయమును గలదా" అని ప్రశంసించెను. ఈ ప్రశంస సంజయుని రాయబార నిర్వహణ సామర్థ్యమును వెల్లడి సేయుచున్నది. తన పక్షమువారి మెప్పునే కాక యెదుటిపక్షమువారి మెప్పును గూడ రాయబారి పొందుట సామాన్యమైనవిషయము గాదు. అట్టి యసామాన్యమైన విషయ మొక్క సంజయునకే లభ్యమయినది.

## ధర్మబుద్ధి :

సంజయుఁడు కౌరవపక్షమున రాయబారము నెఱప వచ్చినను నాతఁడు ధర్మపథమునుండి యెన్నఁడును దప్పి నడచినవాఁడు కాఁడు. దుశ్శీలురైన తన ప్రభువుల వెనుక వేసికొని వారు చేసిన దంతయు ధర్మమని యితఁడు వాదింపలేదు. తన ప్రభువు లగుకౌరవుల దుర్మార్గమును దానై యొప్పుకొనుచు యుద్ధపిశాచమును దొలఁగించుటకు శాంతిఁ బూనవలసిన దని ధర్మజునే యుద్బోధించినాఁడు. అందుకై 'రుధిరాభీలాన్నంబునకంటెను మేలగు భిక్షాన్నమైన మీ నడవడికిన్' అని యాతఁడు పలికియుండెను. ధర్మపక్షపాతి యన్నంతమాత్రమున రాజద్రోహము నాచరించినాఁడనియు నాతనిలో రాజభక్తి కొఱవడిన దనియు మనము తలఁపరాదు. ఏలయన నాతని పలుకులలో నెచ్చటను నాతఁడు కౌరవులను నీచముగాఁ దూలనాడలేదు. పైపెచ్చు సందర్భము వచ్చినపుడు వారి పరాక్రమమునే యాతఁడు మిక్కిలి స్పష్టముగా నెఱుకపఱచెను. దీనినిబట్టి సంజయుఁడు ధర్మబుద్ధిగలవాఁడనియు, నాధర్మబుద్ధియుఁ దన విధ్యుక్తధర్మమునకు భిన్నమైనది కా దనియు వ్యక్తమగుచున్నది. ధర్మరాజీతని సాగనంపుచు ననేకవిధ సత్కారముల నీతనికిఁ గావించియుండుటగూడ నితని గొప్పతనమును వెల్లడి సేయుచున్నది.

## ముగింపు :

సంజయుఁడు తిక్కన రాజకీయ పరిజ్ఞానమునంతయు వడపోసికట్టిన మహనీయమూర్తి! మహాభారతమున సంజయపాత్రము ధగధగ మెఱసిపోవు నొక జాతిరత్నము! అది సానలు తీరినకొలఁది మెఱుఁగు లీనుచునే యుండును! ఆంధ్రసాహిత్యమున సంజయపాత్రమునకు వినాశము లేదు.

# : శ్రీ రంగనీతులు :

శ్రీ కె. విశ్వనాథం, బి. ఏ. (ఆనర్సు)

—: ౦ :—

నాకు; జోసఫ్ దంపతులకు ఓడలో పరిచయము కలిగింది. జోసఫ్ క్రైస్తవమత ప్రచారకుడట. పసిఫిక్ ద్వీపాలలో చాల సంవత్సరాలుగా క్రైస్తవమతాన్ని ప్రచారంచేస్తూ, అనాగరకులైన ఆ ద్వీపవాసులకు నవ్యపద్ధతులతో నాగరకరీతులలో జీవనాన్ని గడపడం నేర్పుతూ, వారిని సదాచార క్రమబద్ధకంగా ప్రవర్తింపజేస్తూ తన యావజ్జీవాన్ని సమర్పిస్తున్నాడట. బలిష్ఠమైన దేహం, బట్టతల, గుంటకళ్లు, గంభీరమైన ముఖం కలిగి వుంటాడు. వయస్సు నలభైప్రాంతంలో వుంటుంది. మితభాషి అవడంచేత, క్రొత్తవాళ్లు అతనితో ఎక్కువగా మాట్లాడడానికి జంకవలసి వస్తుంది. విశేషంగా చదువుతుంటాడు. అతని మనోప్రవర్తన ఫలానా అని కనిపెట్టడం అంత సులభం కాదు, అతని భార్య రోజ్‌కు తప్ప.

రోజ్‌కు తన భర్తమీద గల విశేషమైన ప్రేమానురాగాలు, ఆమె అతనికి చేసే శుశ్రూషలవల్ల, అతన్నిగూర్చి ఇతరులకు చెప్పే ధోరణివల్ల తెలుస్తుంది. జోసఫ్ తనయుద్యోగధర్మాన్ని ఎంత సత్యసంధతతో నిర్వర్తిస్తుంటాడో, ప్రాణాన్నిగూడ లక్ష్యపెట్టక స్వదేశీయుల (Natives) అభ్యుదయానికి పాటుబడుతుంటాడో-ఇవన్నీ విసుగు, విరామం లేకుండ చెప్పుకుపోతుంది. ఇలా భర్తని భూషించడం రోజ్‌కు సరదా.

“మేము ఏపియా ద్వీపములో మొట్టమొదట వెళ్లినపుడు, అక్కడి ప్రజలకి నాగరకత వాసనే లేదు. చూడడానికి అసహ్యంగ, చిన్న బట్టలని నడుముకు చుట్టుకొని వుండేవారు. నవయువకులు, యువతులుగూడ ఇంచుమించుగ నగ్నంగా వుండేవారు; నీతినిప్పులు ఉండేవికావు. వెన్నెల రాత్రులలో, ఆడమగ అందరు కలిసి బట్టబయలుగ నాట్యం జేసేవారు. అలా ఒరిసి కలిసి విచ్చలవిడిగా ఎగురుతుంటే నీతినియమా లెలాగుంటాయ్! ఇవన్నీ చూచి మేము మొదటిరోజుల్లో సహించలేకపోయాము. క్రీస్తుపేరుతో జోసఫ్ కొన్ని దైవశాసనాలు వ్యాపింపజేశాడు. బట్టలు లేక తిరగడం, ఆడమగ కలిసి నాట్యం జేయడం క్రీస్తు సహించడనీ, అందుచేత గొప్ప పాపాలనీ ప్రబోధించి వారికి పాపభీతి కలిగించి జయించాడు...” ఈవరసలో జోసఫ్ కార్యదీక్షనుగూర్చి నాతో చెప్పింది రోజ్.

రోజుల తరబడి నీటిమీద ప్రయాణం చేసిన మాకు, ఆరోజు ఒక చిన్నద్వీపములో మా ఓడ ఆగుతుంది అని తెలిసినప్పుడు ఒక విధమైన ఉత్సాహం కలిగింది. ఆద్వీపం అమెరికా గవర్నమెంటు స్వాధీనంలో వుంది. ఒక గవర్నరు పరిపాలనలో వుంది. ఓడనుండి దిగిన ప్రయాణీకులలో మిస్‌జులియా అనే అమెరికా యువతి ఒకతె. హార్బరుకు సమీపంలో ఒక చిన్నహోట లుంది. సుమారైన సౌకర్యాలు కలిగి యోగ్యంగా వున్న బస అదొకటే. మేడమీద రెండు గదులు. క్రింద ఒకగది. పైగదులు రెండు నేనొకటి, జోసఫ్ దంపతులొకటి తీసుకొన్నాం. మేడ క్రింది గదిలో మిస్‌జులియా దిగింది. ఇంచుమించు యిరవైయేళ్లు వయస్సు ఉంటుందామెకు. కాస్త అందంగా వున్నా గొప్ప తరహా కనబడదు. మోహైన అందం, సరళంగాని సంభాషణలు, నిర్లక్ష్యమైన నడకచూస్తే ఆమెమీద కాస్త తక్కువ అభిప్రాయం కలుగుతుంది.

ఆ రోజు సాయంత్రం మా ఓడ కేప్టెను మా కొవిషాదవార్త అందజేశాడు. మేము వెళ్ళవలసిన ద్వీపములో కలరా వ్యాధి విపరీతముగా వ్యాపించి యున్నదనీ, అందుచేత మాఓడ ఒకవారం రోజులవఱకు కదలదనీ చెప్పాడు. ఇక విధిలేదు గనుక, విలాసాలకు అవకాశము లేని ఆ ద్వీపములో కాలాన్నెలా తోయడమా అని విచారిస్తూ, మేము చికాకుగా నుంటిమి. ఇంతలో క్రిందరూమునుండి గ్రామఫోను పాట వినబడింది. నాట్యానికనువుగ రాగతాళములు మేళవించిన విలాసమైన పాట. మేము ముగ్గురము ఆశ్చర్యంతో చెవులు నిక్కబొడుచుకొని వింటున్నాము. తరువాత ఆడమగ గొంతులు కలిసి ఆ పాటనే పాడుతున్నవి. ఇంతేకాదు; కుర్చీలు చరచర యీడ్వబడి నాట్యమాడడం గూడ వినబడింది. అశ్లీలార్థములతో కామప్రకోపితమైన పాట అది. దీనికి తోడు వికటాట్టహాసము, ఒళ్ళు తెలియని నాట్యము. నిజంగా మాకు చాల అసహ్యంగా వుంది. జోసఫ్ సరళంగా వుండినవాడు తటాలున గంభీరుడయ్యాడు. ముఖము వివర్ణమైంది. పిడికిళ్ళు బలంగా బిగించాడు.

“ఎవరది ?”

“మనతో ప్రయాణం చేస్తున్న మిస్ జులియా అనుకుంటాను. క్రిందిగది అద్దెకు తీసుకొన్నది. ఎవరో అమెరికను

సైనికులు ఆమెగదికి రావడం ఇప్పుడే చూశాను.'' అని నేనన్నాను.

"ఆఁ... తెలిసింది...ఇవిలీ ద్వీపానికి వెళుతుంది. వ్యభిచారి. పేరెక్కిన వ్యభిచారి. తన వృత్తిని నిర్వర్తించడానికి వెళుతుంది. ఇక్కడే ప్రారంభించింది ... నాకళ్ళెదుటే... నేను సహించను...మాన్పాలి. ఏ పద్ధతిలోనైనా మాన్పాలి...''అంటూ తటాలున లేచి మేడమెట్లక్రిందికి దిగాడు. రోజ్ మామూలుగా తన భర్తచర్యను అభినందించే చూపులతో నావైపు చూచింది. నామట్టుకి నాకేమి తోచలేదు. అతనితో క్రిందికి వెళ్లి అతనికి సాయపడటమా ? లేక మానడమా తెలియక అలానే ఉండిపోయాను. తరువాత క్రింద జరిగిన కథ మాకు వినబడుతూనే వుంది. రూముగది గభీలున తెరవడం, జోసవ్ ఏదో పెద్దగొంతున అరవడం, ఆడమగ గొంతుల పాట మాని, గ్రామఫోను రికార్డుపాట మాత్రం పాడుతూండటం, మఱి కొంతసేపటికి శపీముని ఏదో పగుల గొట్టబడినశబ్దం, దానితో ఆ పాటగూడ ఆగడం, తరువాత జగడం జరగడం వినపడింది. ఇంతలో తలుపు బలంగా మూయబడడంగూడ తెలిసింది. రోజ్‌కి, నాకు చలనం లేకపోయింది. మెల్లగా జోసఫ్ పైకి వచ్చాడు. అతని ముఖంలో గంభీరముద్ర వెలుస్తూ ఉంది. దేహపర్యంతం క్రోధంతో, అవమానంతో వణకుతున్నాడు. అతడేమి మాట్లాడక రెండుగ్లాసుల నీళ్లు గడగడ త్రాగి, కుర్చీలో కూలబడి, తన చేతుల్లోకి తలవాల్చి, టేబిలువైపు చూస్తూ ఉండిపోయాడు. ఏమి జరిగిందో అడగడానికి నాకు ధైర్యం లేకపోయింది. ఊరకే చూస్తున్నాను. ఇంతలో మఱల, క్రిందనుండి గ్రామఫోనుపాట, ఆడమగ గొంతుల శబ్దము, నాట్యము వినబడింది.

మరుసటిదినం సాయంత్రం, జోసఫ్‌దంపతులు, నేను డాబాలో టీ త్రాగుతున్నాం. మెట్లమీద యెవరో వచ్చిన శబ్దం వినపడింది. వెనక్కు తిరిగి చూశాం. పాలిపోయిన ముఖంతో, కోరలు తీసిన నాగుబాములాగ మిస్ జులియా మావైపు వచ్చింది. జోసఫ్‌నిచూచి ఉద్రేకంతో ఇలా అడిగింది. "నేను నీ కేంచేశాను ?, నామీ దెందుకు నీ దాడి? ద్రోహి ! ఫూల్..."

అసాధారణమైన ఓర్పుతో జోసఫ్ ఆమెకు ఒక కుర్చీ చూపించాడు కూర్చోమన్నట్టు.

"కూర్చో ! టీ త్రాగుతావా ?"

"ఏమి !...నీ టీ ఎవరిక్కావాలి ?"

"శాంతం !...ఏమిటి విషయం ?"

"ఏమీ తెలియనట్లు నటిస్తా వెందుకు?...గవర్నరుతో ఏం చెప్పావ్ ? నన్నిక్కడినుండి తిరిగి అమెరికాకు పంపివెయ్యమని చెప్పలేదూ ?... నేనేం చేశానని యిలా చేశావ్ ?" ఆమెలో దుఃఖం అపరిమితంగా పొంగి రోదనంగా మారిపోయింది.

"అవును...నీవు అవినీతురాలివి ... నాగరకతాశూన్యంగా ప్రవర్తిస్తున్నావ్. ఈ డాన్సులు, ఈవ్యభిచారాలు నీవు విచ్చలవిడిగా చేస్తుంటే యీ మూఢప్రజల అవినీతికి అంతుండదు...అందుచేతే నిన్నమెరికాకు వెంటనే తిరిగి పంపెయ్యమన్నాను...గవర్నరు నామాట కాదనజాలడు.

...ఇదిగో జులియా...ఈ కారణం మినహాయిస్తే నీమీద నాకింకేమి కోపము లేదు. నీకింకేసహాయం కావలసున్నా, ఒక గాలివార్త పంపు. నేను చేస్తా."

ఆమెకు నోటిమాట నిలిచిపోయింది. గబుక్కున వెనక్కు తిరిగి వెళ్లింది, దుఃఖాన్ని దిగమ్రింగుకుంటూ. నిజంగా ఆమెమీద నాకు జాలివేసింది. ఆమె యెలావుంటే యితనికేమి అని గూడ అనుకున్నాను. కాని ఆ విషమఘట్టంలో నాకేం జోలి అని ఊరకున్నాను.

ఆరోజునుండి మిస్ జులియా వున్న ప్రసక్తే తెలియలేదు. పాటలు, నాట్యం, వికటాట్టహాసాలు - అన్నీ మానిపోయాయి. పోగా, ఆమెకు అనారోగ్యం కలిగి జ్వరం, మనోవేదన సంభవించాయి. దేహప్రజ్ఞ లేక పడకమీద ఉన్న వ్యక్తి ఉన్నట్టే వుండి నిద్రాహారాలు మాని చాల బాధపడుతూ వుండసాగింది. రెండు రోజులు గడచాయి. ఆమె పరిస్థితి చాలదీనంగా వుంది. నాకు మనస్సు కరగి, గవర్నరుతో కలిసి మాట్లాడి, వీలైతే ఆమెను మాకంటే ముందుగానే ఆమె వెళ్ళదలచుకొన్న ద్వీపానికి పంపే యేర్పాటు చేదామనుకున్నాను. గవర్నరు బంగళాకు వెళ్లి మాట్లాడానుకూడా ! లాభం లేకపోయింది. అతడు ఆఫీసు ఆర్డరు ఇదివరకే పంపివేశామని, వచ్చే ఆదివారం 11 గం॥ లకు బయలుదేరి తిరిగి అమెరికాకు వెళ్ళేపడవలో జులియా వెళ్ళక తప్పదని ఖరారుగా చెప్పాడు. ఇదిలావుండగా జోసవ్ రోజు సాయంత్రం జులియాగదికి వెళ్లి ప్రార్థనలు సలుపుతూ వచ్చాడు. బైబిలు ఆమెకు చదివి వినిపించడం, తనగదిలో రాత్రి 12 గం॥ల వఱకు ఆమెని ఉద్ధరించుటకు ప్రార్థనలు సల్పడం- జరుపుతూ వచ్చాడు.

మరునాడు ఆదివారం - జులియా వెళ్ళవలసినరోజు. ఆశనివారం సాయంత్రం మేము భోజనాలు ముగించి పడుకున్నాము. జోసవ్ తనగదిలోనుండి జులియాగదిలోనికి వెళ్ళాడు ప్రార్థనలు జరపడానికి. నాకు బాగా నిద్రవచ్చినది. సుమారు రాత్రి రెండుగంటలప్పుడు ఎవరో నా ప్రక్కన నిలబడి నన్ను మెల్లగా తట్టారు. ఉలికిపడ్డాను. భయంగా లైటువేసి 'ఎవరా' అని చూశాను. హోటలు మేనేజరు (స్వదేశీయుడు) చప్పుడు చేయకండని, తన నోటిమీద వ్రేలు వేసికొని, తనతో మెల్లగా రమ్మని సంజ్ఞ చేశాడు. విషయ మేమిటో బోధపడక అతని వెంబడి

మేడ మెట్లు దిగినడిచాను. జూలియా గది మూసివుంది. అతడు సముద్రపుటొడ్డుకు తీసుకువెళ్ళాడు. త్రోవలో నిర్జనంగా వుంది. కాని కొంతదూరం వెళ్లిన తర్వాత యెవరో స్వదేశీయులు గుంపుగా వుండడం చూశాను. అక్కడికి వెళ్ళాము. మా హోటలు మేనేజరు గుంపుమధ్య ఉన్న ఒక శవాన్ని చూపాడు. సగము దేహము నీళ్ళలో మిగత ఒడ్డున ఉంది! పండువెన్నెల. క్రిందికి వంగి చూశాను. జోసఫ్ కళేబరము. ఈ చెవినుండి ఆ చెవివరకు కంఠము తెగివుంది. అతని శవంచేతిలో మంగలికత్తి అలానే వుంది.

"ఏ మంటారు?" - అన్నాడు మేనేజరు.

"స్పష్టంగా ఆత్మహత్య" అన్నాను.

వెంటనే యీ విషయం గవర్నరుకు తెలిపించి సాక్షులు వగైరా యేర్పాటు చేశాను. తెల్లవారిన తర్వాత తిరిగి హోటలుగదికి వెళ్లి రోజ్ కీవార్త తెలియజేయాలి. నా మనస్సు మొండి కేసింది. విధి లేక చెప్పాను. ఆశ్చర్యంతో ఆమెలో చలనం లేకపోయింది. ఆత్మహత్యకు కారణం ఊహించలేక పోయింది. ఇంతకీ, నాకూ తెలియదు.

విశేషమైన గంభీర నిగ్రహాన్ని చూపింది. ఇద్దరూ కలసి శ్మశానానికి వెళ్లి జోసఫ్ శవానికి దహనసంస్కారాలైన తర్వాత తిరిగి బస చేరుకున్నాము. మేడ మెట్లెక్కుతుండగా మిస్ జూలియా తన గదినుండి వెలికి వచ్చి నిలబడింది. ఇపుడు సహజమైన నిర్లక్ష్యాలంకారాలతో పొంగిపోయి వుంది. దిగజారినముఖం గర్వపూరితంగా వుంది. కళ్లు మెరిపిస్తూ నన్ను చూచింది. నాకు కోపకారణం తెలియదు. మండుకొచ్చింది.

"సిగ్గులేదూ! వెళ్లు లోపలికి......మానహీనా ల్లేని మృగమా?" అన్నాను.

"ఆహాహా!...ఎవరికి మానహీనాల్లేంది?...మీ మగజాతంతా అంతే...కబుర్లరాయుళ్ళు!...మీ నీతుల్లో నిప్పులు బడా! చెప్పేవన్నీ శ్రీరంగనీతులు! ... పందులు! పందులు!!" అని శాపనార్థాలు! పెట్టింది.

నేను నిశ్చేష్టుణ్ణయ్యాను... నాకు ఇప్పుడు బోధపడింది. రోజ్ కూ తెలిసింది. తన ముఖాన్ని చేతుల్లో దాచుకుంటూ గబగబా మేడమెట్లెక్కింది.

(సామర్సెట్ మాఘమ్ కథకు అనువాదం)

# हमारे पूज्य बापूजी

(K. Rajagopalan, Lecturer in Hindi).

देश प्रेम का मंत्र सुना कर
जिसने हमें जगाया है।
सत्य अहिंसा का बल दे कर
भय को दूर भगाया है।
कर सदियों की दूर गुलामी
जिसने हमें उबारा है
चमक रहा सूरज सा चमचम
बापू वही हमारा है।

—सोहनलाल द्विवेदी।

हम अपने प्यारे भारत को धन्य इसलिये मानते हैं कि यहाँ कई महात्माओं का जन्म हुआ था। राम, कृष्ण जैसे महापुरुषों ने यहीं अवतार लिया। गौतमबुद्ध, शंकराचार्य आदि धर्माचार्यों का जन्मस्थान हमारी ही पुण्यभूमि है। यहीं पर अशोक, चंद्रगुप्त सरीखे सम्राट राज करते थे। और कितने ही भक्तों, साधु-संतों, सुधारकों और विद्वानों का आविर्भाव हुआ। आधुनिक काल में स्वतंत्र-भारत के निर्माताओं ने यहीं जन्म लिया। भारत में राष्ट्रीयता जाग्रत उठी। तिलक, मालवीय, मोतिलाल आदि देशोद्धारकों ने देश-प्रेम का बीज बोया, जो महात्मा गांधी का श्रमजल पाकर अंकुरित हुआ और फूलने फलने लगा। स्वतंत्रता रूपी उस कोमल लता की देखभाल करने का भार अब राष्ट्रपति जवाहरलाल जी के कंधों पर पडा है।

हमारे राष्ट्रीय जीवन पर जितना प्रभाव गांधीजी का पड़ा है उतना और किसी नेता का नहीं। क्योंकि वे सभी दृष्टियों में हमारे आदर्श हो गये हैं। आज गांधीजी हमारे बीच में नहीं हैं। तोभी उनका जन्म-दिन सारे हिन्दुस्तान में उसी प्रकार मनाया जाता है जिस प्रकार राम और कृष्ण का जन्म-दिवस मनाया जाता है। वे हम सब भाई-बहनों के पिता थे, इसलिए हम उन्हें बापूजी बुलाते थे। उन्होंने अपनी संतानों केलिए, यानी हमें, एक भारी संपत्ति छोड रखी है। उनकी जिन्दगी की एक एक घटना एक अनमोल रत्न है जो हमें अच्छी अच्छी शिक्षायें देती है। गांधीजी के मुख्य तत्व ये हैं। ईश्वर पर अटल विश्वास, देशप्रेम, सत्य, अहिंसा, सरल जीवन, अछूतोद्धारण, राष्ट्र-भाषा और खादी का प्रचार, मधु-निषेध, लोक-सेवा आदि।

अब उनकी जीवनी की एकआध घटनायें देखें। बापूजी बकरी का दूध पिया करते थे। वे खुद एक बकरी पालते थे, जिसे वे प्यार से 'निर्मला' पुकारते थे। वे स्वयं उसकी देख-रेख करते थे। दूध दुहने के पहले वे उसके थन को अच्छी तरह धोते और फिर उसके बच्चे को दूध पीने छोड देते। जब बच्चा खूब भरपेट दूध पीकर अलग खेलने लगता, तब वे दुहने बैठते और जो भी थोडा बहुत दूध मिलता उसी पर संतोष करते।

एक बार एक चीनी साधु ने उन्हें एक कांच का खिलौना भेंट दिया जिसे वे अपने ही पास रखा करते थे। आप जानते हैं यह खिलौना क्या है? तीन बंदरों की मूर्तियाँ हैं जो एक पंक्ति में बैठी हैं। पहले बंदर ने अपने हाथ से अपना मुँह बंद

कर रखा है। वह हमें यह शिक्षा दे रहा है कि हम कभी झूठ न बोलें और किसी की निंदा करने मुँह न खोलें। दूसरा बंदर अपने हाथों से दोनों आंखें मूँदकर हमें सिखा रहा है कि हम कभी किसी बुरी चीज़ को न देखें। तीसरा बंदर अपने हाथों से दोनों कानों को बंद करते हुए यह बताता है कि हमें कभी किसी की बुरी बात नहीं सुननी चाहिये।

बापूजी हमेशा तीसरी श्रेणी से सफ़र करते थे। एक बार नेताओं का जुटाव था और गांधी जी भी आने वाले थे। बापूजी के स्वागत केलिए कुछ लोग प्लैटफार्म पर खड़े थे। उन्होंने समझा कि गांधीजी पहली या दूसरी श्रेणी में आते होंगे। इसलिए वे वहीं पर खड़े थे जहाँ उच्च श्रेणी के डिब्बे रुक जाते हैं। जब गांधीजी उन में नहीं दीख पड़े तो वे निराश होकर लौटने लगे। इतने में महात्माजी एक तीसरे क्लास के डिब्बे से उतर कर आ रहे थे। उन्हें देख कर वे लोग चकित हो गये। उन्होंने बापूजी से पूछा "आप क्यों तीसरे वर्ग से आये ?" गांधीजीने नम्रता से उत्तर दिया, "इसलिए कि चौथा नहीं है।"

गांधीजी की जीवनी ऐसी असंख्य शिक्षाप्रद घटनाओं से भरी पड़ी है। उनके आदर्श जीवन की बातें समझना प्रत्येक हिन्दुस्तानी का कर्तव्य है। अमर रहे बापूजी का नाम!

# Trigonometric Functions of Compound Angles

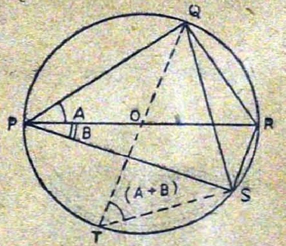
*(By the use of Ptolemy's Theorem)*

*By*

K. Rajagopal Naidu, M.A., L.T., Dip. Econ.

A new proof of the addition formula was given in the last issue of the Bulletin. The following is yet another proof using Ptolemy's theorem which states that "in a cyclic quadrilateral, the sum of the rectangles contained by pairs of opposite sides is equal to the rectangle contained by the diagonals".

(i) ***To prove that*** $\sin(A+B) = \sin A \cos B + \cos A \sin B$.




Draw a circle PQRS with diameter PR of *unit* length. Make $\angle RPQ = A$; $\angle RPS = B$. Draw the diameter QT.

Then $\sin(A+B) = \sin \angle QTS = QS$.

Also $\sin A = QR$; $\cos A = PQ$; $\sin B = RS$; $\cos B = PS$.

But $PR \cdot QS = QR \cdot PS + PQ \cdot RS$.

$\therefore$ $\sin(A+B) = \sin A \cos B + \cos A \sin B$.

Yet another proof of (i) may be obtained as follows.

In any triangle, we have the formula.

$C = a \cos B + b \cos A$

Now, $a = 2R \sin A$; $b = 2R \sin B$; $c = 2R \sin C$.

Substituting in the above relation, we have $2R \sin C = 2R \sin A \cos B + 2R \sin B \cos A$.

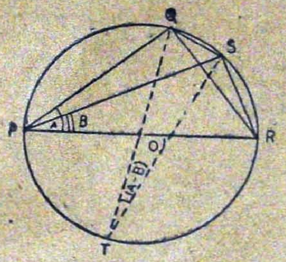
Dividing throughout by 2R, we have $\sin C = \sin A \cos B + \text{siu } B \cos A$.

But, in any triangle ABC.

$\sin C = \sin[180 - (A+B)] = \sin(A+B)$.

Hence $\sin(A+B) = \sin A \cos B + \cos A \sin B$.

(ii) ***To prove that*** $\sin(A-B) = \sin A \cos B - \cos A \sin B$.




Draw a circle with diameter PR of *unit* length. Make $\angle RPQ = A$; $\angle RPS = B$, (on the same side of PR as the angle A). Draw the diameter QT.

Then $\sin(A-B) = \sin \angle QTS = QS$.

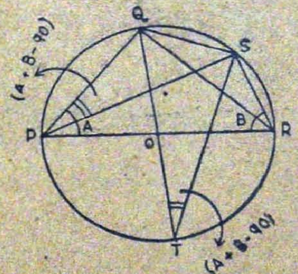
Also $\sin A = QR$; $\cos A = PQ$; $\sin B = RS$; $\cos B = PS$.

Now $PR \cdot QS + PQ \cdot RS = QR \cdot PS$.

$\therefore$ $\sin(A-B) + \cos A \cdot \sin B = \sin A \cdot \cos B$.

$\therefore$ $\sin(A-B) = \sin A \cos B - \cos A \sin B$.

(iii) ***To prove that*** $\cos(A+B) = \cos A \cos B - \sin A \sin B$.




Draw a circle with diameter PR of unit length.

Let $\angle RPQ = A$ and $\angle PRS = B$,

Then $\angle QPS = \angle QPR - \angle SPR$

$$= A - (90 - B) = A + B - 90^\circ$$

Draw the diameter QT,

Then $\angle QTS = \angle QPS = A + B - 90^\circ$

Now $PS \cdot QR = PQ \cdot RS + PR \cdot QS$.

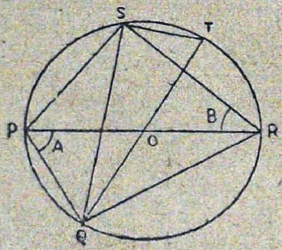
$PS = \sin B$; $QR = \sin A$; $PQ = \cos A$; $RS = \cos B$; $PR = 1$ unit,

$QS = \sin (A + B - 90) = -\sin (90 - \overline{A+B}) = -\cos (A+B)$. Substituting, we have,

$\sin B \cdot \sin A = \cos A \cdot \cos B - \cos (A+B)$.

$\therefore$ Transposing, $\cos (A + B) = \cos A \cos B - \sin A \sin B$.

(iv) *To prove that* $\cos (A - B) = \cos A \cos B + \sin A \sin B$.




Draw a circle with diameter PR of *unit* length,

Draw PQ making $\angle RPQ = A$;

Draw RS, on the side of PR opposite to that of PQ, such that $\angle PRS = B$.

Then $\angle QRS = \angle QRP + \angle PRS$

$$= 90 - A + B$$

$$= 90 - (A - B)$$

Draw the diameter QT.

Then $QTS = QRS = 90 - (A - B)$.

We have from the cyclic quadl PQRS

$PR \cdot QS = PQ \cdot SR + QR \cdot PS$.

But $PR = 1$ unit; $QS = \sin [90 - (A - B)] = \cos (A - B)$

$PQ = \cos A$; $SR = \cos B$; $QR = \sin A$; $PS = \sin B$.

$\therefore$ $\cos (A - B) = \cos A \cos B + \sin A \sin B$.

One Act Play in Telugu on the College day last year.

# The Constants in the Equation to a Circle

*By*

K. Viswanatham, B.A. (Hons)

There are, in the equation to a circle, $x^2+y^2+2gx+2fy+c=o$, three constants, viz. $g$, $f$ and $c$; which together determine a circle. We know already that $-g$, $-f$ represent the co-ordinates of the centre of the circle. We shall now try, in these columns, to find out what $c$ stands for.

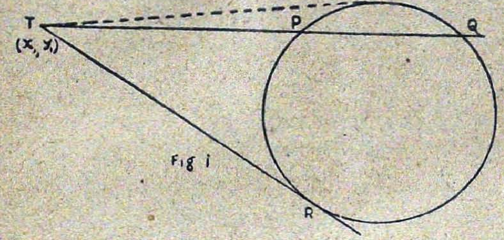


Fig I

Let TPQ be a chord through T $(x_1, y_1)$ in the plane of the circle, whose equation is $x^2+y^2+2gx+2fy+c=o$. The chord TPQ cuts the circle at P and Q. Assuming elementary knowledge of geometry, we could take it for granted that $TP \cdot TQ = TR^2$, where TR is a tangent to the circle from T. Also, we know, $TR^2 = x_1{}^2+y_1{}^2+2gx_1+2fy_1+c$; whatever may be the direction of the chord TPQ, $TP \cdot TQ$, the rectangle of the segments on the chord through T, is constant.

Now, if T is at the origin, the co-ordinates of of T (in this case) are $(o, o)$. Therefore,

$x_1{}^2+y_1{}^2+2gx_1+2fy_1+c$ reduces to $c$. That is, *'c' is the constant rectangle of the segments of the chord $OP^1Q^1$, through the origin. [Refer to Fig. 2.]*

$OP^1 \times OQ^1 = OR^{1^2}$, (where $OR^1$ is a tangent from O.)

$$= OC^2 - CR^{1^2}$$

$$= g^2+f^2-(g^2+f^2-c)$$

$$= c.$$

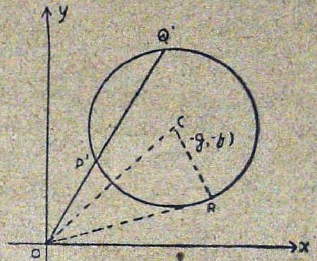


Fig. ii

Let us examine the expression $x_1{}^2+y_1{}^2+2gx_1+2fy_1+c$. If T is outside the circle (as in Fig. I), TP and TQ are both of the same sign and hence $TP \cdot TQ$ (or $TR^2$) is positive.

Therefore $x_1{}^2+y_1{}^2+2gx_1+2fy_1+c$ is positive for all points outside the circle.

If T is on the circumference of the circle, $TP \cdot TQ$ is equal to zero. (See Fig 3).

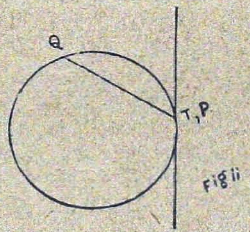


Fig ii

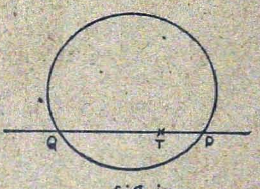


Fig. iv

Hence $x_1{}^2+y_1{}^2+2gx_1+2fy_1+c=O$, (which must be true, since T lies on the circle and therefore must satisfy the equation to the circle).

If T is inside the circle, (as in Fig. 4), TP and TQ are of opposite signs and hence $TP \cdot TQ$ is negative Therefore $x_1{}^2+y_1{}^2+2gx_1+2fy_1+c$ is negative for all points inside the circle.

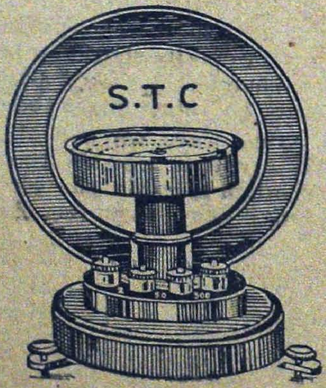
In the same way, we can show that $c$ is positive, if origin is outside the circle, $c$ is negative, if origin is inside the circ'e and $c$ is equal to zero, if origin is on the circumference.

# : THE TANGENT GALVANOMETER :

*By*

A. V. S.

***Description:*** The tangent galvanometer is a moving magnet tppe instrument largely used for measurement of current in electrical experiments. This consists of a circular hoop of brass or wood with a broad deep groove running round its rim. This hoop is carried vertically by a vertical wooden or brass stand. The stand and the hoop are mounted on a horizontal circular base board provided with three levelling screws. The stand and this hoop together are capable of rotation about a vertical axis passing through the centre of the base board. Three different coils of insulated wire are wound round the rim of the hoop. One of these coils consists of two turns of thick wire. This coil is known as the low-turn coil or the low-resistance coil of the galvanometer. This coil is used for the measurement of large currents. The second coil consists of 50 turns of wire of medium thickness. This coil is known as the medium-turn coil and is used for measuring currents of moderate strength. The third coil is known as the high-turn coil or the high-resistance coil of the galvanometer and is used to measure feeble currents. The free ends of the two, fifty and five-hundred turn coils are connected to the pairs of terminals marked by the numbers 2, 50 and 500 between them respectively and arranged on the horizontal base-board. It should be noted that four terminals will suffice for the six free ends as they are connected in series.




Exactly at the centre of the hoop and over the vertical stand a compass box is mounted. The compass box consists of a short magnetic needle with a long aluminium pointer attached at right angles to it and mounted exactly at the centre of a circular scale engraved on the edge of an antiparallax mirror. The ends of the aluminium pointer move over the graduations of this scale, which is divided into four quadrants (viz., 0° to 90°, 90° to 0° and 0° to 90°, 90° to 0°). The needle, pointer and scale are enclosed within a brass or bakelite box with a glass front.

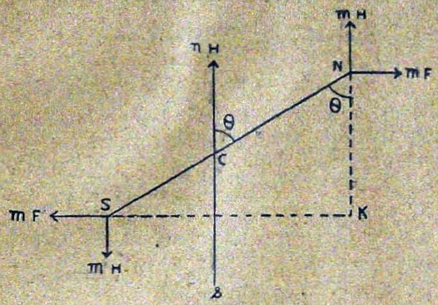
***Adjustments.*** (i) ***Levelling.*** The levelling screws at the base are worked until the needle and the pointer move freely over the horizontal scale.

(ii) ***The coil and the needle should be adjusted to lie along the magnetic meridian.*** For this, looking vertically from above the coil, rotate the compass box alone until the 90—90 line is parallel to the plane of the coil. Next rotate the hoop along with the box as a whole until the aluminium pointer reads 0—0. [Since the pointer reads 0—0, the needle should be along 90—90, which is the magnetic meridian].

***Theory.*** When a current of electricity is allowed to pass through one of the coils of the Tangent Galvanometer adjusted along the magnetic meridian, a uniform magnetic field is set up over a small area at the centre of the coil in a direction at right angle to the plane of the coil and hence at right angles to the magnetic meridian. Let the intensity of this magnetic field at the centre of the coil be F, when a current of C electromagnetic units passes through a coil of $n$ turns. Let the horizontal intensity of the earth's magnetic field at the centre of coil be H. If $m$ be the pole-strength of the magnetic needle, the north and south poles of the needle will be acted on with forces $mH$, $mH$ along the magnetic meridian in opposite directions. Also, these poles will be acted on with forces $mF$, $mF$ in a plane at right angles to the magnetic meridian in the opposite directions The former pair of forces constitute the restoring couple

and the latter, the deflecting couple acting on the needle. Under the action of these two couples, the needle will take up a position of rest inclined at an angle $\theta$ to the magnetic meridian, such that the moment of the deflecting couple is equal to the moment of the restoring couple.

With reference to the Fig.




Moment of the deflecting couple $= mF \times NK$

" " restoring couple $= mH \times SK$.

$\therefore mF \times NK = mH \times SK$.

i.e., $\frac{F}{H} = \frac{SK}{NK} = \tan\theta$.

or $F = H\tan\theta$ (Tangent Relation).

But $F = \frac{2\pi nC}{r}$, where '$r$' is the radius of the coil.

$\therefore \frac{2\pi nC}{r} = H\tan\theta$.

$\therefore C = \frac{Hr}{2\pi n}\tan\theta$ (Electromagnetic C. G. S. units)

[1 E.M.C.G.S. unit of 1 current = 10 amperes]

$\therefore C = \frac{10Hr}{2\pi n}\tan\theta$ (Amperes,)

Using the above relations, the strength of the current passing through the coil can be calculated either in electromagnetic units or in amperes, if H, $r$ and $n$ are known, and $\theta$ is measured accurately.

***Measurement of current.*** In order to measure $\theta$ accurately, the current is passed through the required coil of the Tangent Galvanometer adjusted along the magnetic meridian through a Pohl's commutator and both ends of the pointer are read. The current in the coil is reversed using the commutator and both ends of the pointer are again read. The mean of the four readings, gives the value of $\theta$, free from all possible errors. Substituting the value of $\theta$ in the above relations, the strength of the current is calculated.

***Reduction factor and galvanometer constant.*** The current passing through the coil of Tangent Galvanometer

$$C = \frac{10Hr}{2\pi n}\tan\theta \text{ (amperes)}$$

can be written as $C = K\tan\theta$, (amperes) where $K = \frac{10Hr}{2\pi n}$, a constant for the given instrument at a given place. This constant K is known as the Reduction Factor of the tangent galvanometer. *It is the factor by which the tangent of the angle of deflection must be multiplied in order to give the strength of the current in ampers.* In the expression $C = K\tan\theta$, if $\theta = 45°$, $C = K$. Hence the *reduction factor of a tangent galvanometer is numerically equal to the strength of the current in amperes which will produce a deflection of 45° in the galvanometer.*

Again $C = \frac{Hr}{2\pi n}\tan\theta$ (E. M. Units)

can be written as

$$C = \frac{H}{G}\tan\theta \text{ (E. M. Units),}$$

where G is a constant depending upon the instrument alone. This constant G is known as the *galvanometer constant* Obviously its value $= \frac{2\pi n}{r}$.

[Refer to the author's Practical Physics for experiments with the Tangent Galvanometer.]

# EXPANSION OF GASES

*By*

M. R.

Gases, like solids and liquid, expand when heat is imparted to them. But, the gases differ from liquids or solids, in that they are highly compressible.* Any change in pressure of the gas, produces a cerresponding alteration in its volume. If the pressure of a gas is doubled, the volume of that mass of gas is halved. This effect of pressure on the volume of a given mass of gas is brought out by the Boyle's law. It states *that at the same tempe rature, the volume of a given mass of gas, varies in verscly as its pressure or the product of the pressure and volume of a given mass of gas, is a constant.*

i e. PV = const.

So we understand that the volume of a given mass of gas depends upon its pressure as well as upon its temperature. Hence, in considering the expansion of ga es by heat, the effect of pressure must not be neglected. The study of expansion of gases must perforce be classified under two heads: (*i*) the expansion in volume at constant pressure and (*ii*) the increase in pressure at constant volume.

*Coefficient of Expansion of a gas at constant pressure Definition:* The coefficient of expansion of a gas at constant pressure is defined *as the ratio of the increase in volume of the gas per degree centigrade rise of temperature to the volume at 0·C, the pressure remaining constant.*

***Theory***: let $V_0$. $V_1$ and $V_2$ be the volumes of a certain mass of gas at temperatures O°C, $t_1$°c and $t_2$°c respectively. Then, if $t_2 > t_1$, $V_2 > V_1$.

The increase in volume per 1°C when the pressure is kept fixed $= \frac{V_2 - V_1}{t_2 - t_1}$

If $V_0$ be the volume of the gas at the same pressure the volume coefficient, by definition is,

$$\alpha = \frac{(V_2 - V_1)}{V_0(t_2 - t_1)}$$

If the initial temperature of the gas be zero°C and $V_1$ the volume at the higher temperature $t_1$°C, then the formula alters to

$$\alpha = \frac{V_1 - V_0}{V_0 \times t_1}$$

Cross multi plying $V_0 \alpha t_1 = V_1 - V_0$

or $V_1 = V_0 + V_0 \alpha t_1$

$= V_0(1 + \alpha t_1) \quad -(i)$

Similarly if $V_2$ be the volume of the gas at a temperature $t_2$°c, then $V_2 = V_0(1 + \alpha t_2) \quad -(ii)$

Eliminate $V_0$, by dividring equation (*i*) by (*ii*)

$$\frac{V_1}{V_2} = \frac{(1 + \alpha t_1)}{(1 + \alpha t_2)}$$

Cross multi plying and simplifying, we get

$$\alpha = \frac{V_2 - V_1}{V_1 t_2 - V_2 t_1}$$

This relation is utilised in calculating the volume coefficient of a gas.

The experiments conducted with different gases for the determination of volume coefficient give an interesting fact that the volume coefficient for *any* gas under constant pressure is nearly $\frac{1}{273}$ or 0·00366 per degree C.

***Relation between temperature and pressure at constant volume.***

*Definition of pressure coefficient:* The coefficient of increase of pressure of a gas at constant *volume is the ratio of the increase of pressure per degree centigrade rise of temperature to the pressure at 0°C.*

If $P_0$, $P_1$ and $P_2$ are the pressure of a gas (of a fixed mass) at constant volume, at 0°c, $t_1$°c, and $t_2$°c respectively, the pressure coefficient $\beta$, is given, as before, by

$$\beta = \frac{P_2 - P_1}{P_0(t_2 - t_1)}$$

Also, as in the case of volume expansion,

$$P_1 = P_0\,(1 + \beta t_1) \quad -(i)$$

$$\&\ P_2 = P_0\,(1 + \beta t_2) \quad -(ii)$$

Dividing equation ($i$) by ($ii$) and sinplifying we get $\beta = \frac{P_2 - P_1}{P_1 t_2 - P_2 t_1}$

This is the expression used in the determination of the pressure coefficient of a gas.

The experimental determination of the pressure coefficient for various gases yield the result that the pressure coefficient for *any* gas at constant volume is nearly $\frac{1}{273}$ or 0·00366 per degree C.

*Thus we find that the volume coefficient of a gas under constant pressure is equal to its pressure coeffieient at constant volume.*

This result can also be proved from Boyle's law.

Let the temperature of a certain mass of gas be raised from 0°c to $t$°c, under a constant pressure. Let $V_0$ and $V_t$ be the volumes at 0°c and $t$°c respectively. Let its pressure be $P_0$.

Then $V = V_0 (1 + \alpha t)$ where $\alpha$ is the volume coefficient of gas. —($i$)

Now, if the temperature is raised from 0°c to $t$°c, keeping the volume constant at $V_0$, then the pressure of the gas is $P_t = P_0(1 + \beta t)$ —($ii$) where $\beta$ is the pressure coefficient.

Now at the same temperature $t$°c, the mass of gas ocenpied a volume $V_t$ under a pressure $P_0$ and $V_0$ (in the latter case) at a pressure $P_t$.

$\therefore$ By Boyle's law, $P_0 \times V_t = P_t \times V_0$

Substituting for $V_t$ and $P_t$ from equations ($i$) and ($ii$)

$$P_0 \times V_0 (1 + \alpha t) = P_0 (1 + \beta t)\, V_0$$

i.e. $$(1 + \alpha t) = (1 + \beta t)$$

or $$\alpha = \beta$$

This result is embodied in Charles' law which can be stated in two forms.

***(i) For all gases, the volume of a given mass of gas kept at constant pressure increases by $\frac{1}{273}$ of its volume at 0°C, for every degree centigrade rise in temperature.***

***and (ii) For all gases, the pressure of a given mass of gas kept at constant volume, increases by $\frac{1}{273}$ of its pressure at 0°C, for every degree centigrade rise of temperature.***

***The Gas Thermometers***

The gas thermometers can be broadly classified into two types:—($i$) The constant pressure Gas Thermometer and ($ii$) The constant volume Gas Thermometer.

***The constant pressure Air Thermometer***

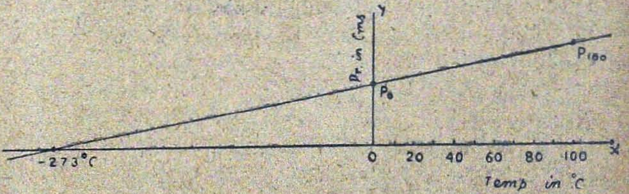
A long glass tube of narrow, uniform bore about 40 cm. in length is taken. The glass tube is sealed at one end and a column of a dry, air is enclosed between this end and a small pellet of mercury. The mass of air inside is so adjusted that at room temperature, the column of air occupies about half the length of the tube.

The tube is immersed in pure, melting ice in a jar until the whole of the enclosed air column is under ice. After sufficient time, when the pellet has attained a steady position, a mark is made at this position. This represents the lower fixed point, 0°C. Then the tube is immersed into steam issusing from water boiling at normal pressure. The steady position of pellet is once again marked and this correspons to 100°C. The distance between these two marks are divided into 100 equal parts. Each division then becomes 1°C. The apparatus can now be used for finding the unknown temperature of bath.

If $l_0$ is the length of air column at 0°C and $l_{100}$ at 100°C and if $l_t$ is the length when immersed in a bath of unknown temperative $t$°C then $\frac{l_t - l_0}{t} = \frac{l_{100} - l_0}{100}$ from which $t$ can be calculated.

***The constant volume air thermometer.***

Joly's apparatu may be used as a constant volume air thermometer. The bulb of the apparatus is kept immersed in pure melting ice for sometime and the pressure $P_0$ at 0°C of air inside is determined. The bulb is then introduced into a bath of pure boiling water at normal pressure. The pressure of air inside, $P_{100}$ at this temperature 100°C, is noted. A graph is draw with temperature along the




obscissae and pressure along the ordinate. The two points corresponding to $P_0$ and $P_{100}$ at 0°C and 100°C, respectively are marked and they are joined by a straight line and produced in both direction.

Now the bulb is immersed in the bath and the pressure, P, is determined at the same volume.

From the graph the temperature $t$ corresponding to this pressure is found.

*The advantages of gas Thermometer.*

**(i)** The gas thermometer is very sensitive because of the large expansion of gases.

**(ii)** The expansion of the container can be ignored being small when compared with the increase of pressure or volume of the gas.

**(iii)** It has a wide range, for the gases remain gaseous over a great range of temperature.

**(iv)** The uniformity of the tube does not arise in the case of constant volume gas thermometer.

*The Absolute Scale of Temperature*

Let $V_t$ and $V_0$ be the volumes of a mass of gas at constant pressure at $t°c$ & $0°c$ respectively. Then

$$V_t = V_0 (1+\alpha t)$$

$$= V_0 \left(1+\frac{t}{273}\right)$$

Hence volume at $-1°c$, is

$$V_{-1°c} = V_0 \left(1-\frac{1}{273}\right) = V_0 \frac{272}{273}$$

And at $-273°c$, the volume is

$$V_{-273°c} = V_0 \left(1-\frac{273}{273}\right) = \text{zero.}$$

Similarly the pressure at $-273°c$ at constant volume can be shown to be zero.

Thus at $-273°c$, the volume of a gas at constant pressure and the pressure of a gas at constant vol., would become zero. Hence, it appears that $-273°c$ is the lowest temperature possible, since if a lower temperature than this were possible, the volume or pressure of a gas world become negative—a thing which is impossible. Infact it is impossible to realise physically, how the volume could become zero. But theoretically this is the lowest temperature possible and this is known as the Absolute Zero of Temperature.

A new scale of temperature known as the Absolute Scale is constructed with $-273°c$ as the zero and with its degree or unit range of temperature having the same magnitude as the in the centigrade scale.

So we have, $-273°C = 0°$ Absolute
$0°C = 273°$ ,,
$100°C = 373°$ ,,
In general, $t°c = (273+t)°$ ,,

Thus the normal melting point of ice on the Absolute Scale is 273° and the normal boiling point of water is 373°.

*Variation of vol. and pressure of a gas with temperature.*

The volume at $t°c$, is

$$V_t = V_0(1+\alpha t)$$

$$= V_0\left(1+\frac{1}{273}t\right)$$

according to Charle's law.

$$\therefore\ V_t = V_0\left(\frac{273+t}{273}\right)$$

$$\text{or}\ \frac{V_t}{(273+t)} = \frac{V_0}{273}$$

$$\text{i. e. } \frac{V_t}{T} = \frac{V_0}{T_0} \text{ where } T°A \text{ and } T°_0 A$$

Correspond to $t°c$ and $0°c$. respectivily.

∴ *The volume of a given mass of gas at constant pressure is directly proportional to the absolute temperature.*

Similarly it can be shown *that the pressure of a given mass of gas at constant volume is directly proportional to abolute temperature.*

*The Gas Equation.*

Let the volume and pressure of a certain mass of gas at abolute temperature $T_1$ be $V_1$ and $P_1$ respectively. Let the same mass of gas have at pressure $P_2$ and abolute temperature $T_2$, a volume $V_2$.

To deduce the relation $\frac{P_1 V_1}{T_1} = \frac{P_2 V_2}{T_2}$

(i) Maintaining the temperature at $T_1$, let the pressure be altered from $P_1$ to $P_2$. Let the volume be now $V^1$.

Then by Boyles law,

$$P_1 \times V_1 = P_2 \times V'$$

$$\text{or}\ V' = \frac{P_1 \times V_1}{P_2}$$

(ii) Next, let the presure be kept fixed. and let the temperature be altered to $T_2$ so that the volume becomes $V_2$. By charle's law.

$$\frac{V'}{T_1} = \frac{V_2}{T_2}$$

Substituting for V'.

$$\frac{P_1 V_1}{T_1 \times P_2} = \frac{V_2}{T_2}$$

$$\text{or}\ \frac{P_1 V_1}{T_1} = \frac{P_2 V_2}{T_2} = \text{a const.}$$

This constant for 1 *gm* of the gas is called the gas canstant and is usually represented by R. Thus we have $PV = RT$.

# Reactions of Qualitative Analysis (Metallic Radicals)

*By*

G. V.

## I. GROUP METALS

| | Lead Salts | Mercurous Salts | Silver Salts |
|---|---|---|---|
| 1. Add HCl | White ppte. of $PbCl_2$ soluble in boiling water $Pb(NO_3)_2 + 2HCl = PbCl_2\downarrow + 2HNO_3$ | White ppte of $Hg_2Cl_2$ $Hg_2(NO_3)_2 + 2HCl = Hg_2Cl_2\downarrow + 2HNO_3$ | White ppte. of AgCl $AgNO_3 + HCl = AgCl\downarrow + HNO_3$ |
| 1 (*a*) To a Portion of the ppte. add Ammonium Hydroxide. | White ppte. $(.PbCl_2 + 2NH_4OH = Pb(OH)_2 + 2NH_4Cl$ | White ppte. turns black | White ppte. dissolves in $NH_4OH$ |
| 2. Add KI soln. | Yellow ppte. forms golden spangles. $Pb(NO_3)_2 + 2KI = PbI_2 + 2KNO_3$ | Greenish yellow ppte. $Hg_2(NO_3)_2 + 2KI = Hg_2I_2 + 2KNO_3$ | Canary yellow ppte. $AgNO_3 + KI = AgI + KNO_3$ |
| 3. Add $K_2CrO_4$ solution. | Lemon yellow ppte. $Pb(NO_3)_2 + K_2CrO_4 = PbCrO_4 + 2KNO_3$ | Red ppte. | Red ppte. $2AgNO_3 + K_2CrO_4 = Ag_2CrO_4 + 2KNO_3$ |
| 4. Add NaOH Solution. | White ppte soluble in excess $(Pb(NO_3)_2 + 2NaOH = Pb(OH)_2 + 2NaNO_3$; $Pb(OH)_2 + 2NaOH = Na_2PbO_2 + 2H_2O$ | Black ppte. $Hg_2(NO_3)_2 + 2NaOH = Hg_2O + H_2O + 2NaNO_3$ | Chocolate ppte. $2AgNO_3 + 2NaOH = Ag_2O + H_2O + 2NaNO_3$ |

★

# Reactions of Group II metals—Qualitative Analysis

| | (Pb) Salts | Hg (ic) Salts | Copper Salts | Bismuth Salts | Arsenic Salts | Antimony Salts | Stannous Salts | Stannic Salts |
|---|---|---|---|---|---|---|---|---|
| Add HCl & pass $H_2S$ | Black ppte. $Pb(NO_3)_2 + H_2S = PbS + 2HNO_3$ | Black ppte. $HgCl_2 + H_2S = AgS + 2HCl$ | Black ppte. $CuSO_4 + H_2S = CuS + H_2SO_4$ | Brown ppte. $2Bi(NO_3)_3 + 3H_2S = Bi_2S_3 + 6HNO_3$ | Golden yellow ppt. $2AsCl_3 + 3H_2S = As_2S_3 + 6HCl$ | Orange ppte. $2SbCl_3 + 3H_2S = Sb_2S_3 + 6HCl$ | Brown ppte. $SnCl_2 + H_2S = SnS + 2HCl$ | Dull yellow ppte. $SnCl_4 + 2H_2S = SnS_2 + 4HCl$ |
| Boil the respective pptes with $NaOH + (NH_4)_2S$ | Insoluble | Insoluble | Insoluble | Insoluble | Soluble in the mixture | Soluble in the mixture | Soluble in the mixture | Soluble in the mixture |

**Reactions of Mercurous & Mercuric Salts**

| | *Mercurous* | *Mercuric* |
|---|---|---|
| 1. NaOH | Black ppte $Hg_2O$ | Yellow ppte HgO |
| 2. $NH_4OH$ | Black ppte | White ppte |
| 3. $SnCl_2$ | White ppte turns grey | White ppte turns grey |
| 4. KI | Greenish ppte of $Hg_2I_2$ soluble in excess forming grey Hg | (Yellow) red ppte of $HgI_2$ soluble in excess KI |

**Reactions of Copper Salts**

| | |
|---|---|
| 1. NaOH excess-Boil | Greenish blue ppte becomes black |
| 2. $NH_4OH$ | Blue ppte soluble in excess forming deep blue soln. |
| 3. $Na_3AsO_3$ | Green ppte: on boiling with NaOH gives brownish red $Cu_2O$ |
| 4. $K_4Fe(CN)_6$ | Chocolate brown ppte of $Cu_2 Fe(CN)_6$ |
| 5. KI | Grey ppte of $Cu_2I_2$ + Brown $I_2$ solution — deep blue with Starch |

**Reactions of Stannous & Stannic Salts**

| | *Stannous* | *Stannic* |
|---|---|---|
| 1. NaOH | White ppte: Soluble in excess NaOH $Sn(OH)_2 = Na_2SnO_2 + 2H_2O$ | White ppte soluble in excess $Sn(OH)_4 + 2NaOH = Na_2SnO_3 + 3H_2O$ |
| 2. $NH_4OH$ | White ppte | White ppte |
| 3. $Br_2$ water, $I_2$ water, $KMNO_4$ | Reduced: decolorised | Not decolorised |
| 4. $HgCl_2$ | White ppte: turns grey with excess $SnCl_2$; $SnCl_2 + 2HgCl_2 = Hg_2Cl_2 + SnCl_4$; $SnCl_2 + Hg_2Cl_2 = 2Hg + SnCl_4$ | No ppte |
| 5. $Hg_2(NO_3)_2$ | White ppte turning grey $Hg_2(NO_3)_2 + SnCl_2 = Hg_2Cl_2 + Sn(NO_3)_2$; $Hg_2Cl_2 + SnCl_2 = 2Hg + SnCl_4$ | White ppte $SnCl_4 + 2Hg_2(NO_3)_2 = Sn(NO_3)_4 + 2Hg_2Cl_2$ |

# Reactions of Group III Metals—Al, Fe & Cr

| | Al-Salts | Iron Salts | Chromium Salts |
|---|---|---|---|
| (Boil the soln. with $HNO_3$) | White ppte soluble in NaOH and $Na_2O_2$ | Brown ppte. insoluble in NaOH and $Na_2O_2$ | Green ppte. soluble in $Na_2O_2$ soln. forming yellow $Na_2CrO_4$ soln. |
| Add $NH_4Cl+NH_4OH$ | Charcoal test — (Thenard's blue with cobalt nitrate) White ppte with sod. phosphate. | | |

## *Distinction between Ferrous Salts & Ferric Salts*

| | Ferrous Salts | Ferric Salts |
|---|---|---|
| 1. NaOH or $NH_4OH$ | Green ppte [$Fe(OH)_2$] turns brown with air | $Fe(OH)_3$—Brown ppte |
| 2. KCNS or $NH_4CNS$ | No colour | Blood red colour |
| 3. $K_4Fe(CN)_6$ | Light blue ppte | Deep blue ppte prussian blue |
| 4. $K_3Fe(CN)_6$ | (Turn Bull's) deep blue ppte | Brown colour |
| 5. KI+Starch | — | Deep blue due to liberation of Iodine |
| 6. $Br_2$ water or $KMnO_4$ | Decolourised | — |
| 7. $SnCl_2$ or Nascent hydrogen | — | Decolourise the ferric salt soln. |

## *Reactions of Group IV Metals—Zn & Mn*

| — | Zn Salts | Mn Salts |
|---|---|---|
| 1. $NH_4Cl+NH_4OH+H_2S$ | White ppte soluble in Acetic acid | Flesh coloured ppte soluble in Acetic acid. |
| 2 NaOH | White ppte soluble in excess | White ppte turns brown on exposure to air. |
| 3. $NH_4OH$ | " | " |
| 4. — | White ppte with $K_4Fe(CN)_6$—insoluble in Acetic acid *Rinmann's green Test*—To a zinc salt soln. add NaOH—Filter the ppte. Dissolve in 1 drop of $HNO_3$ Add cobalt nitrate soln.—Dip a filter paper in the mixture & burn it—green coloured ash. Same colour on charcoal block with Cobalt Nitrate. | *Permanganic Acid Test:* Add NaOH to a Mn salt; Filter the ppte Dissolve the ppte in 1 drop $HNO_3$: add cobalt nitrate soln. Warm with a pinch of $PbO_2$—Soln. turns purple like that of $KMnO_4$. |

# Reactions of Group V--Metals Ca & Ba

| — | Ca Salts | Ba Salts |
|---|---|---|
| $NH_4Cl + NH_4OH + (NH_4)_2CO_3$ | White ppte of $CaCO_3$ soluble in Acetic acid | White ppte of $CaCO_3$ soluble in Acetic acid. |
| Flame Colour | Brick red | Apple green |
| $CaSO_4$ soln. | — | White ppte (slight) |
| Am oxalate soln. | White ppte insoluble in Acetic acid | White ppte (soluble in Acetic acid) |
| $K_2Cr_2O_7$ soln. | — | Yellow ppte |

## *Reactions of Group VI—metals*

***Tests for magnesium salts :—***

| | |
|---|---|
| (1) NaOH | White ppte of $Mg(OH)_2$ |
| (2) $NH_4Cl + NH_4OH$ | No ppte |
| (3) $NH_4Cl + NH_4OH + (NH_4)_2CO_3]$ | No ppte |
| (4) Saturated Soln of $NaHCO_3$ | White ppte on heating |
| (5) Charcoal test | Pink with cobalt nitrate |

| — | Potassium Salts | Ammonium Salts |
|---|---|---|
| 1. Flame colour | Lilac (red through blue glass) | — |
| 2. NaOH | — | Smell of Ammonia (Litmus) |
| 3. Nessler's reagent ($HgCl_2 + KI + KOH$) | — | Brown precipitate |
| 4. Sodium Cobalti nitirite Soln. | Yellow ppte | Yellow ppte |
| 5. Saturated soln. of Tartaric acid | White ppte | White ppte |

***Tests for Sodium salts :***

(1) Absence of all other salts
(2) Flame colour—Golden yellow (Colourless Through blue glass)
(3) Soln of Pot. Pyroantimonate—White ppte.

# PARAMECIUM

*By*

G. Madanmohan Rao, M.A.

Paramecium is a minute microscopic organism measuring about $\frac{1}{80}$th of an inch in length. It is found in fresh water ponds and ditches, containing the decaying vegetable matter. It is commonly known as "Slipper animalcule" due to its resemblance to the sole of sl pper in shape. Paramecium has a definite shape unlike Amoeba. The body is spindle or cigar shaped with anterior broad and poster or pointed ends. It moves with the blunt end directed forwards. The body is covered over by a thin elastic cuticie which gives a definite shape to the organism. The protoplasmic hairs called cilia project through t e cuticle. The whole body is covered over by cilia which are the organs of locomotion. On the ventral side of the body is found a groove called peristomial or oral groove starting from the ant rior end to about the middle of the body obliquely. The oral groove leads into a small opening called cytostome (mouth) which opens into a narrow tube called cytoph rynx (gullet). The oral groove also is covered with cilia which unite forming an undulating membrane. The protoplasm below the cuticle is divisible into the outer cortex and the inner more fluid medulla. In the medulla are placed two nuclei. The bigger nucleus is called Mega or Macronucleus which controls the vegetative activities of the animalcule. The smaller nucleus called Micronucleus is associated with the reproduction. In the medulla are placed two contractile vacuoles one on either end of the body about $\frac{1}{3}$rd the distance. The contractile vacuole is complicated in structure, containing a central vacuole surrounded by numerous, smaller, radiating vacuoles. The contractile vacuole performs excretion and osmo-regulation. In the cortex are found a layer of spindle shaped structures called trichocysts. These are the organs of offence and defence.

*Locomotion.*—The organs of locomotion are cilia covering the body. The cilia move in such a way that the Paramecium swims to rotate on its long axis. It moves with the anterior blunt end directed forwards. If the organism hits any obstacle, the ciliary movements are reversed. Then it goes back and turns to one side and moves forwards avoiding the obstacle.

*Nutrition.*—Paramecium feeds upon bacteria, small protozoans and algae present in water. The cilia in the oral groove sweep a current of water containing food materials into the cytostome. The food particle along with a drop of water enters the medulla forming food vacuole. The food vacuoles are made to circulate in a definite manner in medulla. This rotation of food vacuoles is called cyclosis. By the action of the digestive juices the food materials are digested during cyclosis and the undigested materials are passed out through the cell anus placed ventrally at the posterior end.

*Respiration.*—As in Amoeba respiration takes place by diffusion of gases. The Paramecium takes in the oxygen dissolved in the surrounding water and sends out carbon-di-oxide and other waste materials in exchange.

*Excretion.*—The contractile vacuoles are the organs of excretion and osmo-regulation. The contractile vacuole contracts and expands at regular intervals. The radiating vacuoles collect the nitrogenous materials and water from the protoplasm and empty them into the central vacuole. When filled up, this contracts throwing out the waste materials.

*Reproduction:* Paramecium reproduces by two ways. Depending on the environmental conditions a particular type of reproduction takes place.

*1. Binary fission.*—This is the asexual reproduction taking place when the food is

ample and the climatic conditions are favourable. The mega and micronuclei of the grown up paramecium elongate and divide into two bits followed by the transverse fission of the body itself. The meganucleus divides amitotically while the micronucleus undergoes mitosis. The two daughter paramecia formed develop the mouth, gullet, contractile vacuole etc. The whole process of Binary fission is completed in 2 hours and is repeated every 4 hours for a week or more thereby multiplying in geometrical ratio.

Occasionally, when circumstances turn to be unfavourable, encystment is said to occur as in Amoeba.

2. *Conjugation.*—This is called the sexual reproduction. As this process involves in the union of gametes this is also known as "syngamy".

After repeated divisions by Binary fission the paramecium becomes weak and cannot carry out the life activities promptly. Then it resorts to conjugation, the significance of which is to rejuvenate and revitalise the organism. This is a means to avoid the senile decay in the race. Conjugation involves in the exchange of nuclear material between two different individuals.

At the beginning of conjugation two individual paramecia belonging to two different strains become applied to each other by their ventral ends and undergo partial fusion. The meganucleus splits up into bits which disappear getting absorbed in the cytoplasm The micronucleus of each individual divides twice forming four bits of nuclei in each Conjugant. Out of these four, three disappear and the remaining nucleus divides into two unequal bits. The larger one is called stationary pronucleus while the smaller is called migratory pronucleus. The migratory pronucleus of one Conjugant moves and fuses with the stationary pronucleus of the other Conjugant thus bringing about the reciprocal exchange of nuclear material. Then the two conjugants separate when they are known as exconjugants. Each exconjugant has a fused nucleus. This zygote divides thrice forming eight bits of nuclei. Of these eight, four become the meganuclei and the other four, the micronuclei. Of the four micronuclei three disappear and the remaining one divides into two followed by the division of the exconjugant. Thus two paramecia each possessing two meganuclei and one micronucleus are formed.

The micronucleus divides into two in each Parameciun followed by the transverse fission of the body itself. Each daughter Paramecium thus formed will have one macronucleus and one micronucleus. In this way each Exconjugant gives rise to four daughter Paramecia which feed and grow into adults.

*Endomixis* —In some species of Paramecium binary fission is interrupted by replacement macronucleus and a nucleuar reorganization called endomixis. In Paramecium aurelia one macronucleus and two micronuclei are present. The macronucleus disintegrates and each micronucl us divides twice. Thus 8 micronuclei are formed Of these 6 disappear and the Paramecium divides into two, each organisim possessing one nucleus. This nucleus divides twice forming 4 bits, of which two deve'op into macronuclei. Then the other two micronuclei divide followed by the division of the individual. These daughter Paramecia formed possess two micronuclei and one macronucleus each. They develop into adults and carry out the vital activities with renewed vigour.

*Paramecium is more Complex than Amoeba in the following features.*—

(1) Definite and constant shape due to the presence of cuticle on the body.

(2) Paramecium has definite dorsal, ventral, anterior and posterior ends.

(3) Locomotion is vigourous and rapid by cilia which are protoplasmic elongations. Movement in amoeba is very slow and characteristic by formation of pseudopodia. The Cilia in Paramecium also serve in sending food current into the mouth.

(4) Food is taken at a definite place called cytostome situated on the ventral side. In Amoeba any part of the body can be converted into a temporary mouth. Nutrition is amoeba takes place by engulfing the food materials.

(5) Food vacuoles rotate in the medulla in a definite fashion called cyclosis. During this rotation the food materials are digested. No such rotation is found in Amoeba.

(6) Faecal matter is sent out through the cell-anus at a definite part of the body in Paramecium. No definite anus is met with in Amoeba.

(7) The contractile vacuoles in Paramecium are fixed in position and complex in structure with central large vacuole surrounded by smaller radiating vacuoles. In amoeba the contractile vacuole is simple in structure and is near the nucleus when first formed. Later it migrates to the surface of the body and bursts excreting the waste materials and water. In both, the contractile vacuoles are concerned with excretion and osmo-regulation.

(8) The trichocysts, which are organs of offence and defence are present in Paramecium. No organs of defence are found in Amoeba.

(9) In Paramecium two nuclei are found. The larger, micronucleus looks upon the vegetative functions of the animal. The smaller, micronucleus takes part in reproduction. Without this micronucleus no reproduc- takes place. Thus the division of labour is represented. In amoeba only one nucleus which controls the vegetative as well as reproductive activities of the animal is present.

(11) Sexual reproduction called conjugation is present. This kind of process is not found in Amoeba. In case of reproduction the Paramecium shows an approach towards Metazoa.

The Mega nucleus of Paramecium is compared to the body cells (Soma) of Metazoa while the micronucleus is compared to germ cells of Metazoa. In Paramecium conjugation takes place between two identical individuals. But in metazoa fertilization taks place between two dissimilar gametes (heterogametes). Any way the stationary pronucleus and migratory pronucleus which are dissimilar can be compared to the egg and sperm of Metazoa respectively. In Paramecium two zygotes are formed while in Metazoa as a result of fertilization only one zygote is formed. In Paramecium the zygote gives rise to 4 daughter individuals while in metazoa the zygote develops into a single individual.

Cultural week Celebrations "Samsan & Delilah"—Tamil Drama

# THE CRANIAL NERVES OF FROG

*By*

G. Madanmohan Rao, M.A.

The nerves arising from the brain are called the cranial nerves which form a section of the peripheral nervous system. In frog ten pairs of cranial nerves are present.

(1) *Olfactory nerves* :—The first pair of cranial nerves are called the olfactory nerves arising from the olfactory lobes. These pass through small foramina in the ethmoid bone and are distributed to the walls of the nasal chambers. These are purely sensory in function.

(2) *Optic nerves* :—These arise from the thalamencephalon ventrally and cross over each other forming optic chiasma. Afterwards they emerge from the skull at the sides and are distributed to the retina of the eye. Purely sensory nerves.

(3) *Oculomotor* :—Small nerves arising from the crura cerebri. Emerge from the skull through small foramina and each innervates the four muscles of the eye ball—Rectus superior, rectus inferior, rectus medialis and obliques inferior muscles. Purely motor nerves.

(4) *Pathetic nerves* :—Very small nerves arising from the dorsal side of the brain between the optic lobes and cerebellum. They supply the superior oblique muscles of the eye. These leave the skull through special foramina a little above the optic nerves. Purely motor in function.

(5) *Trigeminal or trifacial nerves* :—One of the largest of the cranial nerves. Each arises from the anterior end of the medulla by a pair of roots which unite in a prootic ganglion before leaving the skull This ganglion corresponds to the gasserian ganglion of higher vertebrates and is connected with 6th and 7th nerves and also with sympathetic system. The trigeminal consists of two branches (1) ophthalmic supplying the skin of the anterior part of the head and (2) Maxillo-mandibular which runs outwards and divides behind the eye into the Maxillary supplying the upper jaw and the mandibular entering the lower Jaw. This is a mixed nerve.

(6) *Abducens* :—Arises from the ventral side of the medulla joining the prootic ganglion and emerging through the same opening as 5th nerves. This supplies the External rectus muscles and retractor bulbi muscles of the eye. Purely motor.

(7) *Facial nerves* :—Arise from the medulla behind the 5th closely connected with prootic ganglion. It divides into two branches (1) The Palatine supplying the roof of the buccal cavity (Palate) and (2) the hyomandibular running round the auditory capsule, passes over the columella It receives the 9th nerves and then divides at the angle of the jaw into mandibularis internus which runs forwards close to the mandible and hyoideus innervating the muscles of the hyoid apparatus. Mixed nerve.

(8) *Auditory nerve* :—Arises from the side of the Medulla oblongata and supplies the inner ear. Purely sensory nerves.

(9) *Glossopharyngeal* :—Arises from the sides of Medulla in common with 10th nerve. It supplies the tongue, pharynx and hyoid. Mixed nerve.

(10) *Vagus or Pneumogastric* :—Emerge from the vagus ganglion in common with the glossopharyngeal. It divides into

| | | |
|---|---|---|
| Cutaneous | — | Supplying skin |
| Cardiac | — | ,, heart |
| Laryngeal | — | ,, Laryngotracheal chamber |
| Pulmonary | — | ,, Lungs |
| Gastric | — | ,, Stomach |

This is a mixed nerve.

# THE BRITISH INDIAN ADMINISTRATION

*By*

Sreemathi Neela Mudaliar, M.A

***The policy of association.***—The Indian people gradually reconciled themselves to subjection & dependence and the conquerors also tried to create an atmosphere of peace and confidence. The gradual introduction of western civilisation produced a new feeling of self-consciousness and awakening among the Indian educated classes. Then there begin an intellectual unrest The formation of the Indian National Congress in 1885 was an attempt to give an organised expression to this national renaissance and revival. After 1861 the parliament thought it desi able to take note of the fact that the Indian citizen was becoming politically conscious and that he was demanding his rightful place in the government of his country. A beginning was therfore made to bring him little closer to the administrative machinery and to give him an opportnnity of influencing the official attitude to a small extent.

***Acts of 1861, 1892 & 1909***—Three important acts were passed by the parliament in pursuance of the policy of association. The act of 1861 introduced Legislatures of new type, with a small nominated non-official element in them. A fifth member and not less than six and not more than twelve additional members were to be added to the Governor-General's Council. Of these not less than 50% were to non-officials and all of them were to be nominated by the Viceroy. This enlarged council of Viceroy's nominees was to function as the legislative council. Their powers were of coarse very limited. A provision was made for the establishment of similar councils in the provinces and Lieutenant Governors were appointhe to be incharge of new minor provinces.

The act of 1892–Slightly increased the scope of their activities & declared that additional menmbers of the council must be ten at the minimum and sixteen at the maximum and of whom not more than six were to bo officials. In the provinces of Madras and Bombay similar councils were created — 20 strong of whom not more than 9 were to be officials. The non-official members were nominated by municipalities, Universities and trading corporations. Thus principle of elec ion in an indirect manner was introduced.

But this system of conciliar Govt. by nominated representatives was distasteful to the politically minded Indian and he contiuued to agitate through the Indian National Congress and the Morley—Minto reformes embodied in the act of 1909 carried the policy still further (1) The number of elected meme: s was increased though in central Legislative Council an official majority was deliberately maintained The elective principle was introduced in Legeslatures side by side with the principle of nomination. The Executive Councils of Bombay, Madras and Lient-Governors' provinces were enlarged.

(2) Imperial Council was enlarged to 60 members. (3) The strength of provincial councils was more than doubled. (4) The Executive Councils at madras and Bomay were raised from 2 to 4. (5) The Secretary of State appointed one Indian member to the Executive Council at the centre and in Madras and Bombay. (6) Two Indian members were taken into the India Office at London. But the act provided only for class representation, and the dissatisfaction of the people continued to show its agitation. Then came the world war. The devoted services rendered by the Indian troops and the khalifate movement, convinced the Home-Govt. of the necessity to show a change of heart towards India. A Parliamentary Commission—therefore came to India to study its problem. under-the presidency of the, Samuel Montague. On 20th August 1917-The Commission made its report. The publication of this historic Report was fallowed by the

drafting of a Bill on the lines suggested in it.

*The act of 1919*—was passed which provided for the increasing association of the Indians in every branch of administration and for the gradual development of self—governing institutions withnt a view to the progressive realisation of responsible Governmet. (1) The Provincial subjects were divided into Reserved and Transferred halves, The Reserved half was to be administered by the executive council, while the Transferred half was to be administered by people's ministers elected by the Legislatures. (2) The provircial Legislatures consisted of the members of the executive Council and nominated and elected members. Their life was to be three years. A part of provincial budget was placed under their control. The Governor-General may assent to, or veto a bill passed by the Legislature, and return it for re-consideration. If the Legislature refuges the bill dealing with the Reserved Subjects, it became an act if the Governor certifies that it is essential for the discharge of his responsibilities.

At the centre, the act established bi-cameral legislature–The Council of State and Legislative Assembly. Council of State was to consist of 60 members, of whom. 33 were to be elected and 27 nominated. Of the 27, not more than 20 were to be officials. It was to sit for 5 years, Legislative Assembly was to sit for 3 years, consist of 144 members, out of which 103 were to be elected and 41, to be nominated. Of the nominated members-not more than 26 were to be officials. Previous sanction of the Viceroy was needed to introduce any meas re and he had the power to veto a certify a bill. The salary of the Secretary of State and his establishment was transferred to British Budget.

But this act of 1919 failed to satisfy Indian politicians and this dyarchy in t e provinces was severely condemned. A mass agitation became serious and the British cabinet sent a commission under Sir John Simon in 1927. The Simon Commission was boycotted and its report, published in 1930, was received with a chorus of condemnation. Simon Commission suggested that the ultimate constitution of India should be federal. Parliment therefore passed an Act in August 1935—which established a Federation of British Indian provinces and such Indian States as elected to join it. Provinces ware made the antonomous constituent units, independent with in their own sphere, free of central control and deriving their authority directly from the crown, Federating units were 11 Governor's provinces and 6 Commissioner's provinces. These Autonomous unit came into operat'on from 1st April 1937. The Congress Ministeries were set up in 8 of the 11 provinces but they resigned in 1939 as the Indian opinion was not consulted regarding their war measures.

Even this act therefore did not satisfy the Indian aspiratiors. In the meantime the second world war broke out in 1939 and India continued to make substantial contributions to war effort. In this background India's political status began to be discussed more keenly and vigorously. In March 1942 British Cabinet sent Sir Strafford Cripps to India with a draft declaration of British policy to-wards India after the war. The Crips mission failed and the congress passed its famous "Quit India" resolution on 8th August 1942. Its leaders were arrested and imprisoned. Agitation continued till the end of the war. After the war, the events in India moved thick and fast. In March 1946 a Cabinet Mission neaded by Secretary of State was sent out to India, to discuss the Indian problem with Indian Leaders. Difference arose between two parties Muslim-League and the Congress. Congress urged for the unity of India, while Muslim League insisted upon the creation of Pakistan. Since Muslim League refused to accept any other alternative the constituent assembly framed the future constitution of India in December of the same year. And on 20th February 1947, His Majesty's Government made the historic announcement that it was their definite intention to transfer the power to responsible Indian hands by the date not later than June 1948. In June 1947 a division of India was proposed and on 15th August 1947 India became two Dominions—that of Pakistan and Hindustan. Indian Constitu nt Asssembly framed the future Indian Constitution and on 26th Jan. 1950. Sovereign Indian Republic was established on a federal basis with strong central government and antonomous provinces.

The Republic has its elected President holding office for 5 years The Federal and Provincial Governments are to work on the principle of political responsibility with the executive subordinate to and dismissible by the Legislatures. Fundamental rights and rights of minorities are incorporated in the constitution itself and the independence of Judiciary is assured. To the exclusion of Mysore and Kashmir all the states have agreed to participate in this constituent assembly and their representatives are taking active part in its deliberations.

# THE PROGRESS OF EDUCATION

*By*

P. Natarajan, M. A

Prior to the 19th century learning was confined to classes. Masses were illiterate. Even in despotic countries, education played a vital role. Its role is much more vital in democratic countries. In the 19th century, when democracy was making a rapid headway, it was quite necessary that there should be corresponding progress in education. The great Rousseau declared with great emphasis that it was the right of every person to be educated by the state. And he placed this right in the category of natural rights. The conversion of a natural right into a fundamental right forms the best security in a democratic country.

It was not an accident that education made great strides in the 19th century. After the French Revolution, democratic development showed an upward trend. It is the unanimous opinion of all political philosophers that democracy is the most difficult form of government, because everyone must assert his rights and perform his duties. In order that such a success might be achieved in the democratic experiment it is necessary that certain essential conditions should be fulfilled. One such condition is that the electorate must be highly intelligent. In other words, there is an inescapable connection between democracy and education. The views of great writers like Mill and Madison deserve close attention. Mill says, "Universal education must precede universal franchise". Madison observes, "Democracy without education is a prelude to a farce or a tragedy or both". It was a realisation of this close connection between democracy and education that made the thinkers and leaders of several European countries advocate the spread of education on a universal scale.

***Prussia.***—Even in the 16th Century Martin Luther insisted that state must establish Schools for children. Frederick William I established Schools in large numbers. Frederick the great (1740—1786) introduced compulsory education for all children. The Prussian defeat in the battle of Jena (1806) at the hands of Napoleon brought about a a national movement. The emphasis on educational advancement was the first step in the scheme of national reconstruction. Stein, Wilhelm von Humboldt, Fichte, Savigny and Nieburh played a great role during that period.

***France.***—The constitution of 1791 made Primary Education compulsory and free. Napoleon centralised all grades of public education in one official Central Body—the Imperial University. But Louis Philippe decentralised education. Communes or municipal bodies were made responsible for the maintenance of the primary schools. Under the Third Republic education was again centralised Jules Ferry was the director of educational policy,

***England.***- There was no organised scheme of education in England before 1870. But a net work of institutions prevailed, such as Dame Schools, Private Schools and Church Schools. Church schools were thrown open to the poorest of the commnnity. Grammmar and Public schools were confined to the aristocratic section and education there was costly. All these agencies, however, were the recipients of grants from the government. Inspectors appointed by the government, supervised the work of the schools. Forster's Education Act of 1870 divided England into districts, each with a School Board, to supervice educational activities. This Act was opposed by the Conservatives who felt that, with increasing facilities, middle classes would come to prominence and get into the privileged positions which they were occupying.

1870 witnessed another remarkable change. Public appointments hitherto were the patronage of the influential nobles. Appointments were without reference to educational attainments. Such a system lowered efficiency and increased corruption. Gladstone replaced that system of patronage by open compititive examinations. Only those who secured top places in the examination on the basis of their performance were selected. Only university graduates could qualify themselves for such honours. Youngmen, therefore, entered universities in very large numbers. Gladstone's measure not only secured the very best men for public services but also gave a powerful stimulus to university education.

The Act of 1880 introduced by the Second Gladstone Ministry made attendance at schools compulsory and devised a system of fines for parents who did not comply with the regulations. In 1891, Lord Salisbury Ministry made elementary education free in all public Schools.

Balfour's Education Act of 1902 made counties and boroughs responsible for all forms of education—primary, higher and technical. University and higher education then continued to be on a voluntary basis and the government made liberal grants in the cause of higher education.

The Public Schools of England became the cradles of national leaders. They produced thinkers, men of letters, administrators and above all citizens imbued with a high sense of civic duty. The famous saying of the Duke of Wellington : "The battle of waterloo was won on the playgrounds of Eton", brings out fully the vital role played by the public schools of England in national affairs.

Cultural Week Celebration 'Expected'—Tamil Drama

# ELEMENTS OF ACCOUNTANCY

*By*

O. R. Krishnaswami, M.A., B-COM., F.R.E.S. (Lond.)

## I

### 1. *Definition of Book-keeping*

Book-keeping is a subject which deals with the maintenance of accounts of business dealings. It may be defined as an art of recording business transactions in a set of books under appropriate heads of accounts in accordance with the principles of Accountancy.

Its subject-matter is money transaction. Its aim is to reflect the true state of affairs of an Institution with reference to its dealings.

### 2. *Objects of Book-keeping*

The objects of Book-keeping are—

(i) to find out the monetary effect of every transaction,

(ii) to find out the combined result of all such transactions carried on during a period,

(iii) to find out the amounts due to the business from outsiders,

(iv) to find out the amounts due by the business to outsiders,

(v) to ascertain if the capital invested in the business is kept in tact or not, and

(vi) to find out the financial position of the business as on a date.

### 3. *Double-Entry Book-keeping*

Double entry is the only system of Book-keeping. It is simple but universal in its application. It is a system which is complete by itself. It is both thorough and scientific. It makes a complete record of all facts connected with a business transaction. A business transaction involves a transfer of values between two parties. It means either the receipt of a benefit in the form of money, goods or service, or the imparting of such a benefit. Thus it affects two accounts in opposite directions. If a complete record of a transaction is to be made, it is but essential to bring into record its both aspects at the one and the same time. This recording of the two-fold effect of every transaction is called the "*Double-Entry*"

Thus Double-Entry Book-keeping is a system by which the double aspects of each and every transaction are recorded simultaneously.

### 4. *Accounts*

An Account is a classified summary of the transactions affecting one person or one property or one item of gain or loss.

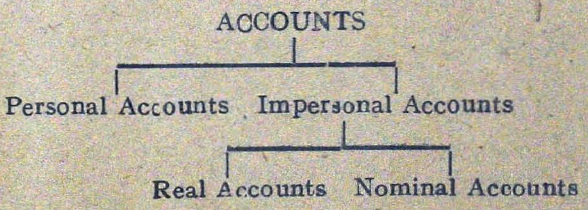
It has got two sides viz., Debit and credit. It is debited with the amounts of benefits received by it and credited with the amounts of benefits imparted by it.

Accounts are of three classes. (i) Personal Accounts, (2) Real or Property Accounts and (3) Nominal or Fictitious Accounts.

*1. Personal Accounts*— Accounts recording business dealings with other persons and business concerns are called *Personal Accounts.* e.g., Arulnathan's A/c; A, B, C & Company's A/c.

*2. Real Accounts*—Accounts of properties or possessions in which or with which the business is carried on are known as *Real Accounts.* e.g., Goods A/c; cash A/c; Buildings A/c.

*3. Nominal Accounts*—Accounts relating to expenses and gains are called *Nominal Accounts.* They are also known as *Fictitious Accounts,* because they are neither represented by any tangible possession nor visible. e.g., Salaries A/c; Discount A/c; Commission A/c.




### 5. *Books of Account*

Accounts are maintained in a set of books known as Account Books. There are two kinds of Account Books viz., *Books of Original Entry* and *Books of Final Entry*. Transactions are, at the first instance, recorded in an order in a set of Books. Such Books are called Books

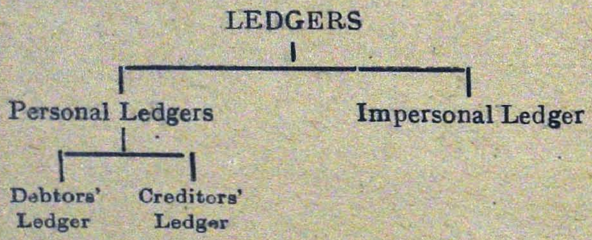
of Original (or Prime) Entry. Formerly, a book called "Journal" was the only book of original Entry, wherein were recorded all transactions in a chronological order. But in the modern book-keeping the Journal has been split up into so many Subsidiary Journals or books. Each such Subsidiary Book is intended to record transactions of a similar nature. Thus cash dealings are recorded in one Book, credit purchases of goods in another Book and credit sales of goods in a third Book and so on.

The entries made in the various Books of Original Entry are ultimately posted into the Books of Final Entry. They are called *Ledgers.* Ledger Accounts represent a cllasified summary of entries made in the Subsidiary Records.

Ledgers may be classified into *Personal* and *Impersonal* Ledgers. Personal Ledgers record accounts of persons and business concerns that are either customers or suppliers of goods.

Personal Ledgers may be subdivided into *Debtors'* (or Sold) *Ledger* and *Creditors'* (or Bought) *Ledger*. Accounts of persons to whom goods are sold on credit are posted into Debtors' Ledger and Accounts of persons from whom goods are bought on credit are posted into the Creditors' Ledger.

Impersonal Ledger which is also known as *General Ledger* provides room for a'l accounts other than those of customers and suppliers of goods. It contains Real Accounts and Nominal Accounts.




*6. Advantages of Double-Entry Book keeping*

Double-Entry System of Book-keeping brings a number of benefits by its scientific record of business dealings. The advantages accruing from its use may be enumerated as under:—

(1) Double-Entry Book-keeping records both personal and impersonal aspects of transactions.

(2) It can be employed in any kind of institution such as trading or manufacturing concern, an educational institution, a club etc.

(3) It enables a complete and thorough record to be maintained of all the transactions of a business.

(4) It makes it possible to check the arithmetical accuracy of the records by enabling a Trial Balance to be prepared.

(5) It enables the ascertainmment of the result of the activities for a period by the preparation of the Final Account.

(6) It gives a complete picture of the amount due to the business and the amounts due by the business and also of the different items of losses and various sources of income.

(7) It provides scope for the comparative study of the business results by means of preparing an Analytical Profit and Loss A/c.

(8) It discloses the true financial condition of the business as at a date by means of a Balance Sheet.

(9) It helps to indicate how the capital stands invested in the business by means of comparing the Opening and Closing Balance Sheets of a period.

(10) It makes it difficult to commit frauds and manipulate accounts.

## II

## THE TRIAL BALANCE

The fundamental principle of Double-Entry is that "for every debit there must be a corresponding credit". Thus in Double-Entry Book-keeping for every debit entry, there is a credit entry. In other words, accounts are debited and credited with like amounts. From this, it follows that the total of the debit entries must equal *in amount* the total of credit entries. It also follows as a corollary that the amount of the total debit balances must be equal to that of the total credit balances.

This derivation provides a valuable basis for testing the correctness of postings. If all the transactions for a particular period have been duly entered in the books and properly posted, the correctness of the postings will be evidenced by the agreement of the total debit balances with the total credit balances. To find out that agreement a list of debit and credit balances remaining on the date is prepared. Such a list is called a Trial Balance.

*Trial Balance may, thus, be defined as a list of debit and credit balances standing in the books of a concern* (including the cash and bank balances as indicated by the cash and bank columns of the cash Book) *as on a date.*

Trial Balance is prepared in the following form :—

## TRIAL BALANCE

AS ON........

| DEBIT BALANCES | | | CREDIT BALANCES | | |
|---|---|---|---|---|---|
| S. No. | Particulars | Amount | S. No. | Particulars | Amount |
| | | | | | |
| | Total.. | | | Total.. | |

If the entries and postings are correct, the total of the debit balances will tally with that of the credit balances. Thus the agreement of a Trial Balance *provides a usefull check* on the Ledger *postings*. In fact, it proves two important facts. *First of all*, it proves that both aspects of each transaction are recorded. *Secondly*, it proves that the account books are arithmetically accurate.

However, *a Trial Balance is not a conclusive proof of accuracy of accounts*. It serves to prove *only the arithmetical accuracy* of the Books. In spite of the agreement of a Trial Balance, there may exist and remain undisclosed several classes of errors.

The agreement of a Trial Balance does not disclose the following classes of errors :—

*1. Errors of Omission*—An Error of Omission arises when a transaction is completely omitted to be recorded. e.g., an item of credit sales omitted to be recorded in the Sales Book. In this case both the debit and the credit aspects of a tranasaction are omitted. Therefore the existence of this type of error does not affect the agreement of the Trial Balance.

*2. Error of Commission*.—This occurs where a transaction has been wrongly entered in a Book of Original Entry. Thus an item of goods bought from X and Co., for Rs. 150 may have been entered in the Purchases Book as of Rs. 115. Here both the debit and the credit aspects are equally affected and hence the agreement of the Trial Balance is not affected.

*3. Posting to wrong heads of accounts*.—This arises where an amount is wrongly posted to one account instead of to another. Thus a payment of Rs. 100 to John & Son may have been wrongly debited to Johnson & Co. from Cash Book. Such an error does not affect the agreement of the Trial Balance.

*4. Compensating Error*.—This arises where one error or a series of errors is counter-balanced by another error or series of errors. This again will not affect the agreement of the Trial Balance.

Thus, a Trial Balance only proves that the books are arithmetically correct. But it cannot prove that there are no errors. Hence it is rightly said that "a Trial Balance is not a conclusive proof of accuracy of Accounts".

# Mill's Experimental Methods

*By*

V. R. Kanniah, B.A. (Hons.)

**INTRODUCTION:**

Induction aims at establishing general truth or law from observation of particular facts. Such a generalisation from facts of experience is correct and reliable provided it is supported by a causal relation between the phenomena under investigation. Logicians have recommended some methodical forms of observation and experiment, with the help of which we may correctly determine causal relation between the phenomena under investigation. All these methods are so many devices for eliminating irrelevant circumstances, with a view to ascertain the indispensable conditions of a phenomenon. The Inductive Methods are five in number, Viz, (1) Method of Agreement, (2) Method of Difference, (3) Joint Method of Agreement and Difference, (4) Method of Concomitant Variations, and (5) Method of Residues.

## THE BASIS OF INDUCTIVE METHODS:

Law of Causation implies that every event must have a cause. Qualitatively cause is the invariable, unconditional and immediate antecedent of the effect, and quantitatively cause is equal to the effect. The following are the corollories which follow from the above conception of the Law of causation.

1. Whatever antecedent can be left out without any prejudice to the effect, is not a part of the cause.

This rule forms the basis of the Method of Agreement. Cause is the invariable antecedent of the effect. Consequently, if we find that a phenomenon persists even when a certain antecedent is left out, that antecedent cannot be its cause For instance, a physician in treating a patient suffering from fever, may suppose that it is due to indigestion. But if he finds that the fever persists even after indigestion is radically cured, he has to give up that supposition.

One important thing that we have to note in this connection is that this rule is not adequate for establishing causality if there is an occasion of the plurality of causes. That antecedent, after the elimination of which a phenomenon persists, may be one of its causes, since the same phenomenon may be due to another cause when one cause is absent.

2. When an antecedent cannot be left out without the consequent disappearing, such antecedent is the cause or a part of the cause.

This rule forms the basis of the Method of Difference. From the invariable connection of cause and effect, it follows that the effect must continue so long as the cause persists, and it must disappear as soon as the cause vanishes. Naturally if we find that the elimination of an antecedent is followed by the disappearance or loss of the effect, we conclude that that antecedent is the cause or a part of the cause. For example if we find that combustion ceases when oxygen is eliminated, we conclude that oxygen is the cause of combustion.

3. An antecedent and a consequent rising and falling together in numerical concomitance, are to be held as cause and effect.

Numerical correspondence means a corresponding variation which can be measured. An increase or decrease in the quantity of the cause, must be accompanied by a corresponding increase or decrease in the quantity of the effect. When we find that an increase in the temperature of a body is followed by a corresponding increase in its volume, we conclude that heat is the cause of expansion. This rule supports the Method of Concomitant Variations.

Joint Method is double application of the Method of Agreement and the Method of Residues is a peculiar modification of the Method of Difference.

## METHOD OF AGREEMENT

CANON:

If two or more instances of a phenomenon under investigation have only one circumstance in common, the circumstance in which alone all the instances agree is the cause (or effect) of the given phenomenon

For the application of this method, we have to collect several instances of a phenomenon, with a view to vary its antecedents. The antecedents which are present in some instances and absent in others, are regarded as irrelevant. But the antecedent which is common to them i.e., in which all the instances AGREE, is viewed as the cause or an indispensable condition of the phenomenon.

### SYMBOLIC ILLUSTRATION.

| ANTECEDENTS | CONSEQUENTS |
|---|---|
| A B C . | *m n p* |
| A B D | *m n q* |
| A C E | *m p r* |
| A C F | *m p s* |

In the above instances we try to determine which of the antecedents is t e cause of *m*. B, C, D, E and F cannot be the cause of *m* because *m* occurs even when they are absent. Therefore, the invariable antecedent A is the cause of *m*, or that *m* is the effect of A.

### CONCRETE ILLUSTRATION:

If we want to find out the cause of a disease, say malarial fever, we collect several instances where it occurs. On observation we find that every one of these cases is preceded by the bite of anopheles, a particular species of Mosquitoes while other circumstances are different; for example, persons attacked have different habits, take different kinds of food, live in different places and so on The comm n antecedent in all these cases is 'the bite of anopheles' and so we conclude that this must be the cause of malarial fever.

### THE MERITS OF THIS METHOD:

This method is pre-eminently a method of observation, but it is also applicable in experiment. It is the most fundamental and universal device for establishing all cases of uniformity, of both co-existence and succession. By noticing cases of invariable sequence, this method enables us to determine the effect of a given c use as well as the cause of a given effect This method suggests hypothesis which could be afterwards tested by the Method of Difference. In cases where experimentation is dangerous or rather impossible, we have to depend solely upon this method.

### THE DEFECTS OF THIS METHOD.

The Method of Agreement fails to determine whether an observed concurrence of phenomena is a case of co-existence, succession, or diversity of effects. Let us take an example. Suppose we notice several cases of storms and find that they differ from one another in many points, but that in each case a storm is preceded by the fall of the mercury column in the barometer. We may apply in this case the Method of Agreement and suppose that the fall of the mercury column in the barometer is the cause of a storm. But in reality this is a case of diversity of effects, for both the phenomena are caused by the decrease of the atmospheric pressure.

Since this method is applied in observation and since elimination of circumstances cannot be perfect in observation, we cannot be sure that we have selected the appropriate instances. The observed coincidence may be purely accidental and hence we have to examine a very large number of instances. No case of uniformity established by this method, should be accepted as final. In observation we have to depend upon Nature, and the circumstances are beyond our control. Nature is so vast and complex and our knowledge of it is so imperfect, that we may fail to take notice of the real cause of a phenomenon and thus mistake an accidental circumstance for the cause. From the above considerations this method cannot prove causation but can suggest a good hypo hesis.

This method is vitiated by the plurality of causes. It is possible that the effect under investigation is produced in each case by a distinct cause, and the circumstance present in all the cases may be quite irrelevant. Let us take an example. Suppose a doctor in preparing a fever-mixture for his patients, uses different drugs A, B, C on different occasions, but in each instance he uses rose syrup to flavour the mixture. In this case an indiscreet application of this method, leads us to the conclusion that the rose syrup is the real medicine for fever.

### METHOD OF AGREEMENT AND PLURALITY OF CAUSES AND HOW TO REMEDY THIS DEFECT.

The Method of Agreement is vitiated by plurality of causes. Let us take an illustration

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When ABC are followed by MNP, ACD by MPQ, ADE by MQR, we conclude that A is the cause of M. If we admit Plurality of causes, then in the above case it is possible that M may be produced in the first instance by B, in the second by C, and in the third by D; while the circumstance A, though present in all the instances may be purely accidental. For example, a magician in perfoming some tricks, may use different instruments on different occasions, but in each case we may find him using a particular bone to which he ascribes mysterious powers. If we apply the Method of Agreement in this case we are led to believe that the bone really possesses magic powers.

From the above considerations it is evident that the Method of Agreement is subject to the Plurality of causes. In order to remedy this defect we have to multiply instances or apply the Joint Method. All other inductive methods may be exempted from the Plurality of causes, provided the isolation of circumstances is always perfect.

## METHOD OF DIFFERENCE

**CANON:**

If an instance in which the phenomenon under investigation occurs and an instance in which it does not occur, have every circumstance in common save one that one occurring only in the former; the circumstance in which alone the two instances differ is the effect, or the cause, or an indispensable part of the cause, of the phenomenon.

For the application of this, we have to select only two instances. On comparing an instance in which the given phenomenon occurs with another instance in which it does not occur, we find that the two instances resemble each other in all respects, except that the former has a circumstance which is absent in the latter; and then we conclude that the circumstance in respect of which the two instances DIFFER from each other, is the cause of the phenomenon. This is called the Method of Difference because in this case our inference is based on the point of difference.

### SYMBOLIC ILLUSTRATION.

| | ANTECEDENTS | CONSEQUENTS |
|---|---|---|
| 1. | A B C | *m n p* |
| 2. | B C | *n p* |

∴ A is the cause of *m* or *m* is the effect of A.

The phenomenon *m* occurs in the first instance, but not in the second. The two instances agree in respect of the antecedents B and C, but differ in respect of A, which is present only in the first. Hence we conclude that A is the cause of *m*, or that '*m*' is the effect of A.

### CONCRETE ILLUSTRATION:

To prove that sound is conducted by the air, we may go on striking a bell placed in the receiver of an air-pump. We hear the sound when the receiver is full of air; but if the air is pumped out, we hear no sound coming from the bell, when it is struck.

### THE MERITS OF THIS METHOD:

The Method of Difference is most conclusive in establishing causal relation between phenomena. It is pre-eminently an experimental method. In experiment all the conditions are under our control and known to us. Consequently, a single experiment accurately performed in accordance with this method, is sufficient to establish causation.

This method is also free from plurality of causes. When we find that A B C are followed by *m n p*, and B C by *n p*, there is no possibility of B's or C's causing *m*, because *m* is absent in the second instance where B and C occur. We are at least so far certain that A is the cause of *m* in this instance, even if we suppose there are other causes capable of producing *m* in other instances.

### THE DEFECTS OF THIS METHOD:

Since perfect isolation of circumstances is indispensable for the correctness of this method, it cannot be applied in cases of observation where circumstances are beyond our control and too much complex to be perfectly known. Since it is an experimental method, its application is more restricted than that of the Method of Agreement.

For the correct application of this method in experiment, it is necessary that we should have a previous suggestion of the adequacy of a cause to produce some phenomenon. This previous suggestion or hypotheses is furnished by the Method of Agreement. Thus we find that for its suitable application in experiment, it is dependent upon the Method of Agreement.

As the two instances required in this method should be very accurately appropriate, this method, if applied to observation, will be a source of popular error and superstition.

## A COMPARATIVE STUDY OF THE METHOD OE AGREEMENT AND THE METHOD OF DIFFERENCE:

1. The Method of Agreement is the fundamental process of establishing causation, but the Method of Difference is strictly scientific and depends for its correct application on the method of Agreement.

2. Agreement is applicable both in observation and in experiment, while Difference is applicable only in experiment. When experimentation is impossible we have to solely depend on Agreement.

3. Agreement is vitiated by the plurality of causes but difference is free from this defect.

4. Multiplication of instances is necessary for Agreement, but one pair of appropriate instances is sufficient for Difference.

5. Perfect isolation of circumstances and freedom from plurality of causes, make the Method of Difference much more conclusive than that of Agreement. Hence Difference can establish causation, but Agreement only suggests a hypothesis.

## JOINT METHOD OF AGREEMENT AND DIFFERENCE

CANON:

If two or more instances in which the phenomenon occurs have only one circumstance in common, while two or more instances in which it does not occur have nothing in common save the absence of that circumstance, the circumstance in which alone the two sets of instances differ is the effect, or the cause, or an indispensable part of the cause, of the phenomenon.

For the application of this method two sets of instances are necessary. In the first set of instances the phenomenon under investigation occurs. But it is absent in the second. The instances in which it occurs are called POSITIVE, and the instances in which it does not occur are called NEGATIVE. All the positive instances agree among themselves in respect of one circumstance only, and differ from one another in other respects. The negative instances differ from one another in many respects but are characterised by the absence of that circumstance which is uniformly present in the positive instances. The circumstance which is present in the first set and absent in the second, is the cause of the phenomenon. Positive instances agree in having a particular circumstance, while the negative instances agree in respect of the absence of that circumstance. Hence, this method is als called the Double Method of Agreement.

### SYMBOLIC ILLUSTRATION

POSITIVE SET:

| Antecedents | Consequents |
|---|---|
| A B C | *m n p* |
| A B D | *m n q* |
| A D F | *m q r* |

NEGATIVE SET:

| | |
|---|---|
| B D F | *n q r* |
| C B K | *p q s* |
| K F G | *s r t* |

∴ A is the cause of *m*, or *m* is the effect of A.

On comparing the positive instances we conclude, according to the Method of Agreement, that A is the cause of *m*. This result is confirmed by the negative instances, in each of which the absence of A is followed by the absence of *m*.

### CONCRETE ILLUSTRATION:

Suppose several persons join a feast, only some of whom are attacked with diarrhoea. In investigating into the cause of this, if we find out that the persons who are attacked with the disease, took a particular kind of dish which the rest did not taste, we may suppose that the disease is due to their taking that particular dish.

### THE MERITS OF THIS METHOD:

It has been devised to get rid of the plurality of causes which vitiates the Method of Agreement. The negative instances in which the variable antecedens occur, confirm the result by showing that none of them is the cause. Though this is a long and tedious process, it is helpful in those cases where the Method of Difference cannot be applied. It is more conclusive than the Method of Agreement because it is free from the plurality of causes.

### THE DEFECTS OF THIS METHOD:

This Method is generally applied in observation where the isolation of circumstances is not perfect. Hence it is less conclusive than the Method of Difference. It connot conclusively determine causation, but it suggests a good hypothesis.

It is a long and tedious process. It requires two sets of instances, one positive and the other negative. The nagative instances must contain the variable antecedents, and their

number should be so large as to include all the variable antecedents of the phenomenon under investigation.

## JOINT METHOD AND METHOD OF AGREEMENT COMPARED:

Joint Method is an improvement of the Method of Agreement. In the Joint Method the result suggested by the positive instances is confirmed by the negative ones whereas in the Method of Agreement we have the positive instances alone.

Method of Agreement is vitiated by the plurality of causes It is probable that some one or other of the variable circumstances causes the phenomenon in separate instances, while the invariable antecedent is merely accidental But there is no such probability in the Joint Method if the negative instances prove that none of the variable antecedents can give rise to the phenomenon under investigation.

## JOINT METHOD AND METHOD OF DIFFERENCE COMPARED:

Joint Method is generally employed in those science which depend on observation, but the Method of Difference is experimental in character. Hence the Joint Method is less conclusive than the Method of Difference.

Joint Method requires a large number of instances, both positive and negative where as only two instances, one positive and the other negative, are sufficient for the Method of Difference.

In the Method of Difference we prove the causal relation directly by comparing the positive instance with the negative one, but in the Joint Method the result is obtained from the positive instances and then it is confirmed by the negative ones.

The Method of Difference is free from plurality of causes. The Joint Method may also be exempted from this, provided the negative instances are so numerous as to represent all the variable antecedents of the phenomenon under investigation.

## METHOD OF CONCOMITANT VARIATIONS

CANON:

What ever phenomenon varies in any manner whenever another phenomenon varies in some particular manner, is either a cause or an effect of that phenomenon, or is connected with it through some fact of causation.

This method is applied to determine the effects of such permanent and indestructible natural agents as heat, gravity, etc., which admit of variations or change in quantity. It is a modified form of the Method of Difference. In Difference we completely eliminate a phenomenon but in Concomitant Variations we only increase or decrease the quantity of a phenomenon, because we cannot altogether remove it.

## SYMBOLIC ILLUSTRATION:

| ANTECEDENTS | CONSEQUENTS |
|---|---|
| X Y Z | *a b c* |
| X′ Y Z | *a′ b c* |
| X″ Y Z | *a″ b c* |

∴ X is the cause of *a* or *a* is the effect of X.

In the above instance we find that a modification in the quantity of 'X', is always followed by a corresponding change in the quantity of '*a*', the other consequents '*b*' and '*c*' remaining the same. From this we conclude that X is the cause of '*a*' or that '*a*' is the effect of X:

## CONCRETE ILLUSTRATION:

Pascal showed that the height of the mercury column in the barometer fell down when it was carried to the top of a mountain, where the atmospheric pressure is less than on the plain. Thus it was concluded that the atmospheric pressure supported the column of mercury in the barometer.

## THE MERITS OF THIS METHOD:

This method is quite necessary for determining the effect of permanent and indestructible natural agents which cannot be entirly eliminated. The Method of Difference connot be applied in these cases because we are unable to eliminate them. But since it can admit of variations we can easily apply the Method of Concomitant Variations.

This method is useful in establishing an exact quantitative relation between two phenomena, though their causal relation may previousaly be established by some other method say, by the Method of Difference.

This method is good at suggesting discovery, specially when the variations are illustrated in an extreme form.

## THE DEFECTS OF THIS METHOD:

This method can establish quantitative concomitance but connot determine qualitative changes.

The quantitative concomitance between two phenomena established by this method is true only within certain limits. Water contracts in correspondence with the decrease in its temperature upto the freezing point, but it suddenly begins to expand if the temperature is futher lowered.

The quantitative correspondence established by this method does not necessarily imply causation. It may be one of co-existence or diversity of effects. The concomitance between the flash and report of the gun inplies diversity of effects. Hence this method cannot prove causation satisfactorily but always suggests a good hypothesis.

## CONCOMITANT VARIATIONS AND METHOD OF DIFFERENCE COMPARED:

The method of Concomitant Variations is a practical modification of the Method of Difference. In Difference we perfectly eliminate a phenomenon where as in Concomitant Variations we only increase or decrease the quantity of a phenomenon, because it cannot be entirely left out.

The method of Difference proves causation conclusively where as the Method of concomitant variations connot establish causation satisfactorily.

The Method of Difference can determine only qualitative changes, while the Method of concomitant variations can establish only quantitative correspondence.

## METHOD OF RESIDUES

CANON:

Subduct from any phenomenon such part as is known by previous inductions to be the effect of certain antecedents, and the residue of the phenomenon is the effect of the remaining antecedents.

This method is applied in explaining some complex phenomena in which an assemblage of several antecedents gives rise to an aggregate of several consequents. For the application of this method we must previously know the several effects some antecedents, present in the complex phenomenon. This method is applied in the advanced stage of a science. It is a practical modification of the Method of Difference.

SYMBOLIC ILLUSTRATION:

| ANTECEDENTS | CONSEQUENTS |
|---|---|
| A B C | *m n p* |
| B | *n* |
| C | *p* |
| ∴ BC | *np* |

∴ A is the cause of *m* or that *m* is the effect of A.

In the above example *m n p* is a complex phenomenon in which the consequent *m* occurs. The antecedens of this phenomenon are A B C. We previously know that B causes *n* and *c* causes *p*. By deductive calculation we find out that B & C jointly cause *n p*. Hence we conclude that the remaining consequent *m* is caused by the remaining antecedent A, i. e., A is the cause of *m*, or that *m* is the effect of A.

CONCRETE ILLUSTRATION:

The discovery of argon was affected by this method. It was found that nitrogen present in the atmosphere was heavier than nitrogen prepared in the chemical laboratory. This additional density of the atmospheric nitrogen was supposed to be due to the presence of an unknown substance in the atmosphere. This hypothesis was verified when Ramsay discovered argon.

THE MERITS OF THIS METHOD:

This method is highly useful in the discovery of obscure causes. When the greater part of a phenomenon is explained by the known causes, we may easily investigate into the cause of the residual part. Mill remarks that this method is the most important instrument of discovery. It may fail to prove causation, but it always suggests a good hypothesis.

This method is very useful in explaining complex phenomena in all sciences when an aggregate of several conditions gives rise to an aggregate of several effects.

THE DEFECTS OF THIS METHOD:

It cannot establish causation. When we previously know the several effects of some causes, we cannot be necessarily sure that the result of their joint operation is exactly the sum of the several effects.

This method can be applied only when we have made a considerable progress in science.

This method is applied only to those phenomena that admit of quantitative measurment.

## METHOD OF RESIDUES AND THE METHOD OF DIFFERENCE COMPARED:

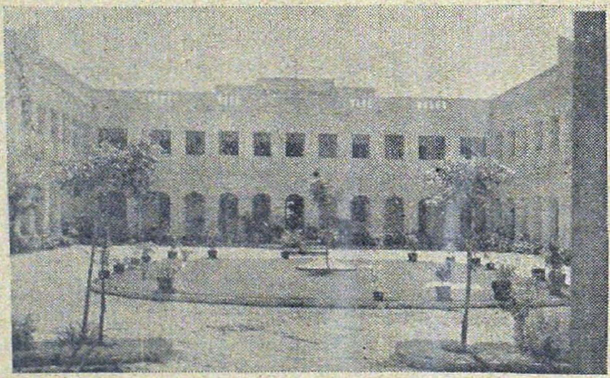
Method of Residues is a peculiar modification of the Method of Difference. In the Method of Difference the negative instance is obtained directly from experiment, but in that of Residues it is obtained by deductive calculation from previously known laws.

The Method of Difference is more conclusive in proving causation than the Method of Residues.

Method of Residues is generally applied in the advanced stage of science, to account for obscure and complex phenomena. It is applied in both observation and experiment. The Method of Difference being an experimental method may be applied in the initia stage of a science in which experiment is available.

CONCLUSION ;

A critical examination of all the five Methods will reveal to us that they are all based on final analysis, on only two principles viz. the Method of Agreement and the Method of Difference. The Double Method is only a combination of the Method of Agreement and the Method of Difference. The Method of concomitant variations is only a modification of either Agreement or Difference. The Method of Residues is an extension of the Method of Difference. All the methods of Mill are based on the canon of elimination which we have dealt at length in the begining itself.



College Hostel Garden

# Botanical Excursion to Kambakkam Hills

K. J. Zachariah, II U. C., II Group

At last came the 9th of August 1953, when we, the students of Natural Science, of Sir Theagaraya College went on an excursion to Kambakkam hills. It was one of the most thrilling and enjoyable trips we had and to relish and share this joy with others, I give an account of the trip.

We were about 30 strong and gay. After having our breakfast in our college hostel, we proceeded in a private bus at about 7-30 a. m. to the hills. The bus rattled along with the hoots and shouts of the boys, when we were all happy. By about 8-45 a. m. we reached Tada, a small village where we enjoyed a cup of hot coffee. From Tada we proceeded to Varadayyapalayam where we had arranged for our evening's tea.

From Varadayapalayam we went straight to the foot of the hill. We reached this beautiful place by about 10-30 a.m. The atmosphere below was cool and bracing. The sky was cloudy and the scene around was very romantic. The hill seemed to gape at us.

We were all brave expeditionists and imagined ourselves to be "Tensings and Hillaries" set out to explore another Mt. Everest viz., Mt. Kambakkam with our daring Pricipal as leader. The hill was densely covered over with plants of Botanical interest. It also presented an exquisite panorama of a delectable blend of flowers. We as students of Natural Science, studied the plants and flowers with care. Our thanks are due to Mr. Madan Mohan Rao, our Natural Science Lecturer and the other members in the Natural Science department for their indefatigable zeal in explaining to us those plants and flowers.

Soon we reached the place where we had proposed to take our meals. Oh! How brilliant the scenary around us was! The beauty of the place was enhanced by a lovely water fall nearby. We all had a wash and then we sat for meals. After having a sumptuous meal we all relaxed for a while by the side of the water fall. Our Principal and Vice-Principal were lost in a deep reverie, probably like the Lake District poets.

After a short siesta, we all set out to reach the peak with the exception of a few. We were told that the upper regions of the mountain were infested with cheetahs, tigers, pythons and even ghosts. But we advanced undauntedly. On our way up we came across many water falls. We had to climb on rocks and rolling stones. Indeed we were very brave to climb this thick jungle without any arms. Fortunately we reached almost the top without any mishap. It was getting late and we all started our descent. This was a difficult task, as we had to apply "brakes" constantly for fear of being overcome by Humpty—Dumpty's fate. After an hour of descent we reached the foot of the hill where the bus was waiting for us.

We left for Madras at about 5-30 p.m. We stopped at Varadayapalayam where we had a wash and refreshing tea. Thanks to Mr. Chengalvarayan, Lecturer in Commerce, for having provided us with such a good tea. From here we started straight for Madras and reached by about 8-30 p. m.

The journey to Kambakkam hills will ever remain green in our memory. It comes back to our mental eye now and then with its natural grandeur.

"Yea, in my mind these mountains rise,  
Their perils dyed with evening's rose;  
And still my ghost sits at my eyes  
And thirsts for their untroubled snows"

# ABSENT-MINDEDNESS

*By*

Arambakam Lakshmana, II U. C., III Group

Absent mindedness is one of the amusing though peculiar traits of humau nature. It looks an essential ingredient of human race, irrespective of age and education. It is not an exclusive entity, reserved to and representing a few. In general, no one could be artfully aware of this anomaly. This lesser frailty makes a man an easy victim of practical and at times cruel witticism and he finds himself in a most embarrasing situation; he exites our ridicule. Poets and philosophers, saints and scientists, ministers and mathematicians, doctors and dogmatists—not only they, even the comman multitude are victims of absent-mindedness.

There are innumerable instances of great geniuses who are confirmed victims of this weakness.

Samuel Taylor Coleridge, to whom we need no introduction, was a personification of absent-mindedness. This poet philosopher one day met Charles Lamb on a road side. After exchanging the usual greetings, Coleridge began deeply dwelling on obscure metaphysical subjects with his eyes closed and head down. He made sure, by holding Lamb's coat buttons, that his friend was giving him an audience. The patience of Lamb was tried to the extreme and he was in a hurry to go. He cut off his coat buttons which Coleridge was holding with his newly bought scissors and walked away quietly. To his great surprise when Lamb returned from his business he found Coleridge standing in the same posture and still holding the buttons unaware of his audience, waxing eloquently on the ubject, Lamb laughed lightly at his friend's absent-mindedness and effected his escape.

Sir Issac Newton 'the priest of Nature' with all his grand discoveries was very absent-minded. This mathematical prodigy once made a big hole in the wall of his study to enable his pet pussy to enter. After a few days the cat had a kitten. Owing to absent-mindedness, it is said, this mathematician made another small hole by the side of the former to enable the kitten also to enter.

Not to quote eminents of the past, there are some men with high professions in our own day proverbially absent-minded.

A professor who got forgetful of his surroundings on account of his excessive reading, entered his dining hall as it was already time. But his plate was already emptied by his new visitor seeing his plate empty, the professor cursed himself for getting appetite so soon though he had finished his food. And then he retired once again to his study!

Now about a judge who was eminently ill-suited to his profession. Once he was on an express train and when the train whistled, a coolie-maid thrust her palm to the judge for her coolie. The judge put an eight-anna coin into his wife's hand and kissed the coolie-maid good-bye! This should have created a very amusing scene indeed.

A mathematics teacher of a primary school got entirely vexed after teaching the sums to his dull students and returned home. His wife received him with a cup of coffee. She told him that she entered into a bargain for two saries for Rs. 48-12-6 Innocent as she was, she wished to ascertain the price of one saree. Raged with anger and fury as he used to be with his students, the teacher in his forgetfulness asked her at once to get up on the 'bench'. And then he began to search for his cane!

Absent-mindedness is not the monopoly of great eminents and men of high rank. Common men like me who do not belong to anyone of

the above categories also hold fine records for absent mindedness.

A College student one day wrote two letters, one to his girl friend and lover and the other to his mother. In the former letter he described about his desperate love for the friend. He had written. "Darling Sunanda—received your sweet and loving letter. A thousand kisses in return. You never know dear, how much I love you. You seen to be a fairy with a full moon, watching over me what shakespeare meant in his heroines, my dear, I see in you. In the latter he had written: "My dear mother" Safe. My progress in studies is excellent and I assure you of my ensuing success. I am barely in need of money. Please remind father and send Rs. 120/- very early. After finishing these letters, in forgetfulness he put them in the wrong envelopes and posted them. Alas! what a ridiculous effect they should have produced on the addresses!

I had finished this essay for the College Bulletin, August-September issue put the manuscript in an envelope, stamped and addressed it properly and presumed I had mailed it rightly to the editor. And then I began telling my friends and relations that was going to create a stir in the literary world with this publication. But when the Bulletin was actually released I found my article was not there still I conceived that perhaps the editor was absent-minded in not publishing the essay on "Absent-Mindedness". One day when I was refitting my file I discovered the envelope, stamped and addressed properly. But alas, I forgot to post it!

—: o :—

# QUIZ

S. C. Nizamuddin II U. C. I Group.

1. GEOGRAPHY
   - (a) What is an Archipelago?
   - (b) What are Isohyets?
   - (c) What and where is the Golden Horn?
2. SCIENCE
   - (a) Which is the biggest of the planets?
   - (b) What is the Aorta?
   - (c) What is cocaine?
3. ENGLISH LITERATURE

   Name the author of the following:
   - (a) The Canterbury Tales
   - (b) Our Liberty
   - (c) Representative Men
   - (d) Lyeidas
   - (e) David Coppper field
4. HISTORY
   - (a) What is Anschluss?
   - (b) What is Defeatism?
   - (c) What is Pacifism?
5. SPORTS & GAMES
   - (a) What are the Olympic Games?
   - (b) What is the Davis Cup?
   - (c) What is the Derby?

## ANSWERS

1. GEOGRAPHY
   - (a) Archipelago is a group of islands close to one another.
   - (b) Isohyets are lines connecting places with equal rainfall.
   - (c) It is an inlet (5 miles) on the Bosphorus forming a harbour in European Turkey,
2. SCIENCE
   - (a) Jupiter
   - (b) It is the large blood vessel carrying blood from the heart.
   - (c) This is also got from a plant. It is a valuable local anaesthetic.
3. ENGLISH LITERATURE
   - (a) Geoffrey Chancer
   - (b) John Stuart Mill
   - (c) Ralph Waldo Emerson
   - (d) John Milton
   - (e) Charles Dickens
4. HISTORY
   - (a) Anschluss is a German word meaning joining. It was used for the Union of Austria and Germany.
   - (b) Defeatism is the expectation and anticipation of defeat
   - (c) Pacifism is a movement for the abolition of war.
5. SPORTS & GAMES
   - (a) The Olympic Games are celebrated every four years. The International Olympic Committee with its headquarters in Lansanne has the sole right to choose the place for celebration of each Olympiad.
   - (b) The Davis Cup is an international Tennis Trophy.
   - (c) The Derby is a famous English Horse Race event,

# QUIZ

M. J. Subramanian, *II U.C., III Group*

**"Hidden Jobs"**

I Can you discover the Hidden Jobs which are concealed in the names given below:—

(1) Betty Arbis (2) Aeric Autone (3) Charles S. Pye (4) Mrs. Beales (5) G. Jude (6) I. Saphycin (7) Thorau (8) Hacteer (9) Irrdve (10) N A S O M.

Ans:—(1) Baby-Sitter (2) Auctioneer (3) Chess player (4) Assembler (5) Judge (6) Physician (7) Author (8) Teacher (9) Driver (10) Mason.

II. Fill in the two-way square below with the help of the clues given:—

| | | | |
|---|---|---|---|
| | | | |
| | | | |
| | | | |
| | | | |

(1) Coming at the end
(2) Having Power
(3) A wild plum
(4) To pour out; To discharge

Ans:—(1) Last (2) Able (3) Sloe (4) Teem.

III. Here is a list of authors together with their works which are given in a jumble. Set them right.

| | |
|---|---|
| [1] John Ruskin | [a] Odyssey |
| [2] William Couper | [b] Prelude |
| [3] Byron | [c] Cenci |
| [4] Jane Austen | [d] Hypatia |
| [5] Dante | [e] Emile |
| [6] Bernard Shaw | [f] Task |
| [7] Shelley | [g] Life of Nelson |
| [8] H. G. Wells | [h] The stones of Venice |
| [9] Homer | [i] Sense & sensibility |
| [10] Rousseau | [j] Shepherd's Calender |
| [11] Browning | [k] Childe Harold |
| [12] Kingsley | [l] LaDivinia Comedia |
| [13] Robert Southey | [m] The fate of Homo Sapiens |
| [14] Edmund Spenser | [n] The Apple Cart |
| [15] Wordsworth | [o] The Ring |

Ans:— [1] h [2] f [3] k [4] i [5] l [6] n [7] c [8] m [9] a [10] e [11] o [12] d [13] g [14] j [15] b.

IV. Can you match them:—Complete the phrases below with Suitable words given against them in a jumble:—

| | |
|---|---|
| [1] As bold as a | [a] Lily |
| [2] As heavy as | [b] Ice |
| [3] As cunning as a | [c] Peacock |
| [4] As proud as a | [d] Cow |
| [5] As gentle as a | [e] Lion |
| [6] As clear as | [f] Snow |
| [7] As smooth as | [g] Lead |
| [8] As cold as | [h] Feather |
| [9] As light as | [i] glass |
| [10] As black as | [j] Honey |
| [11] As straight as | [k] Coal |
| [12] As sweet as | [l] Crystal |
| [13] As white as | [m] Arrow |
| [14] As fair as a | [n] Fox |

Ans:—[1] e [2] g [3] n [4] c [5] d [6] i [7] i [8] b [9] h [10] k [11] m [12] j [13] f [14] a.

## ANSWERS TO QUIZ

*By* S. C. Nigamuddin, 11 U. C. 1 Group

1. A "Centipede" is an animal having numerous legs; centenarian is a person who has completed his hundredth year.

2. December 23rd is the shortest and June 21st is the longest calendar days.

3. "Alpaca" is the wool of an animal, belonging to the Camel family; it is chiefly found in the Andes.

4. Quorum means the number of members required to be present at a meeting before any business can be transacted which will be binding.

5. George I.

6. Sultana Raziaya.

7. Noorjahan, the wife of Jahangir.

8. Lagoons are small sheets of shallow stagnant water behind the coastal sandy beach.

9. Norway.

10. Verkhoyansk in the North-east Siberia.

11. Eight minutes.

12. Edison (American)

13. (i) Wireless Telephony and Telegraphy
(ii) Automobile and Locomotive
(iii) Aeroplane
(iv) Discovery of Antitorins
(v) Discovery of Radium
(vi) Spectrum Analysis
(vii) Discovery of x-ray and Ultra Violet Rays.

14. Sydney in New South Wales.

# IN MEMORIAM

C. K. Ramalingam was a student of class II Group I of this College from 1952. He was one the best behaved boys in the class. He was very earnest and conscientious in his studies. He possessed a very amiable character and pleasing manners. He had become a favourite with all his teachers. He distinguished himself on the sports field also. He was a very able cricketer. As a member of the College eleven he participated in the inter-collegiate tournaments. His fellow cricketers cherished deed love and regard for him. His very bright career as a collegian was terminated by his sudden demise on 6-8-53. The College mourns his loss in that it has lost a good scholar and a promising cricketer. May his soul rest in peace.

**M. K. Shanmugam,**
***Principal***

## Adieu, Alma Mater

*By* P. R. Govindarajulu, 11 Class 1 Group

Good Ma, with unbidden tears in our eyes,
Voice choked with overwhelming sorrow we rise
To hug thee and bid thee " Adieu "
Asking for thy blessing in our march onward.

Alas, the call of duty separates us both
To higher realms and homes we march ;
Learning, loyalty and light are our search ;
Bless us mother with faith in our growth.

Many a day did we spend in sweet affectionate parlance
Many a thing did thou teach us under thy guidance
That was warm with love and light devoid of shrugs and storms
Alas, we leave you, benign and beloved mother with moans.

Happy tributes and hearty thanks to thee, mother
Shed not a tear for thy bairns and wither.
We will soon reach our goals, good is the weather,
And with unheard visages see you oft hither.

# RIDDLES

*By*

*I. Venkataswamy, II U. C., III-A Group*

1. I am a six letter word
   Feminine gender
   If you remove my first two letters
   I am a masculine gender
   Who am I?

2. I am a language of nine letters
   If you read me from the last to first
   I am the same
   Who am I?

3. My first three letters are a place, in French India
   My first two letters make a verb
   On the whole I am an animal
   Who am I?

4. I have five letters
   If my second letter is dropped
   I am a manuscript
   But if my first letter is removed
   I am a bird
   Who am I?

5. I am a seven letter word
   Flying thing
   If my last three letters are cut
   I am a playing thing
   But if my first and last three letters are cut
   I am each and every one
   Who am I?

6. I am a four letter word
   Flying bird
   If my second letter is removed
   I am an animal
   But If my first letter is dropped
   I am a line
   Who am I?

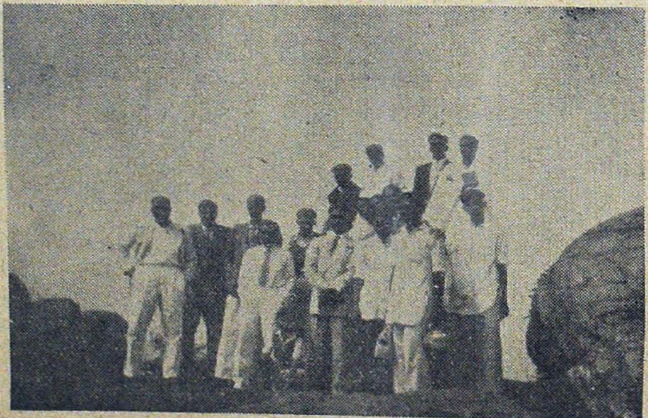
7. I am a six letter word
   Larger city in India
   If my last two letters are cut
   I am a weapon
   Who am I?

8. I am a six letter word
   Well known district in Andhra State
   If my last three letters are removed
   I am a weapon
   Who am I?

9. I am a four letter word
   Essential part of a body
   If my third letter is dropped
   I am a verb
   But if my first letter is removed
   I am a conjunction
   Who am I?

10. I am a three letter word
    Ever wandering animal
    If you read me from the last to first
    I am an almighty
    Who am I?

Ans:—1. Female 2. Malayalam 3. Goat 4. Brook 5. Balloon 6. Crow 7. Bombay 8. Guntur 9. Hand 10. Dog.



The Party at Lady's Seat, Yercaud

# குறள் கூறும் மெய்வாழ்வு

S. கேசவராம், II-III A

அன்புள்ள தம்பீ!

வணக்கம் பல. நினது அஞ்சலைக் கண்டேன். நீ இவ்வளவு அறிவுள்ளவனாகத் திகழ்வாய் என்று நான் எண்ணவில்லை.

தம்பி! சென்ற திங்கள் நான் ஊருக்கு வந்திருந்த போது நாம் கண்ட அந்தக் காட்சி நினைவில் இருக்கின்றதா? திருவிழாவிற்கு வரவழைக்கப்பட்டிருந்த அந்தக் களிறு மதம் பிடித்துப்போய் எப்படியெல்லாம் அலைந்தது! குழவிகள் அலற, வயது சென்ற கிழவிகள் ஒளிந்து கொள்ள, பெண்கள் மருண்டோட ஊரையே கலக்கிற்று. தெருப் புழுதியை வாரிவிட்டு என்ன ஆர்ப்பாட்டம் செய்தது! எத்தனை மரக்கிளைகளை முறித்தது. அப்பப்பா! இவ்வளவிற்கும் அந்த யானை மீது இவர்ந்திருக்கும் பாகன் ஒரு சிறிதும் கலங்கினானில்லை. தன் அங்குசத்தால் யானையைக் குத்திக்கொண்டே இருந்தான். அதன் மதத்தை அவனால் அடக்க முடியும் என்று நாம் முதலில் நினைக்கத்தான் முடிந்ததா? பிறகு என்ன ஆயிற்று? யானை சோர்ந்து தன் நிலையில் நின்றது. அப்படித்தான் புலன்களையும் அடக்கப் பயில வேண்டும். மன வலிமை என்னும் அங்குசத்தால் குத்திக் குத்தி அடக்க வேண்டும். யானை சோர்ந்து தன் நிலையில் நின்றதைப் போலப் புலன்களும் ஒரு நாள் நம் வயமாகும். இதை வள்ளுவர் நயம்படக் கூறும் பாவை உன்னுக. “உரன் என்னும் தோட்டியான் ஓரைந்தும் காப்பான், வரன் என்னும் வைப்பிற்கோர் வித்து” இக்குறளில் மெய் வாழ்வும் பூத்துள்ளது. அதையடையும் வழிமுறையும் உள்ளது. என்னே புலமை!

தம்பி! புலன்களை அடக்க வேண்டுமானால் மனவலிமை வேண்டும் என்று தெரிந்திருப்பாய். வலிமையற்ற மனத்தை நொறுக்கிவிட ஒவ்வொரு பொறியின் கைகளிலும் ஒவ்வொரு சம்மட்டி தொங்கிக் கொண்டிருக்கிறது. ஆதலின் மனம் நன்றாக வலிமை பெறவேண்டும்.

தம்பி! உன் கல்லூரித் தோழன் மாதவனைப் பற்றிச் சென்றமுறை சில செய்திகளைத் தெரிவித்திருந்தாய். அவன், ஒரு சிலர் உரையையே உயர்ந்த கருத்தாகக் கொண்டு மற்றவர்களுடையதையெல்லாம் புன்மைமொழி என்று கருதித் தள்ளுகிறான். ஒரு சிலர் நூல்களே சிறந்தன—மற்றவையெல்லாம் புறத்தன என்கிறான். ஒரு சில கொள்கைகளே உண்மையானவை. மற்றெல்லாம் பொய்கள் என்கிறான். ஒரு சிலரையே எப்பொழுதும் புகழ்ந்து பாடிக் கொண்டிருக்கிறான். மற்றவர்களையெல்லாம் வசைபாடிக் கொண்டே இருக்கிறான். “வசையொழிய வாழ்வாரே வாழ்வார்” என்றார் வள்ளுவர். ஆனால் அவனோ வசை பாடுவதற்காகவே வாழ்கிறானோ என்று தோன்றுகிறது, என்று குறைப்பட்டுக் கொண்டாய். என் செய்வது? இந்தக் கண்மூடி வாழ்வு கல்லூரிகளைக் கடந்து, நாடுகளைக் கடந்து, பல் வேறு உருவில் உலகம் எங்கும் பரவியுள்ளது. இதுவே பலருக்கு மெய்வாழ்வாகத் தோன்றுகிறது. என்ன பேதமை! “எப்பொருள் யார் யார் வாய்க் கேட்பினும் அப்பொருள், மெய்ப்பொருள் காண்பதறிவு. குணம் நாடிக் குற்றமும் நாடி அவற்றுள், மிகை நாடி மிக்க கொளல்” என்பன போன்ற நெறிகளைப் பின்பற்றியிருந்தால் இந்த அறியாமை தோன்றியிருக்குமா? எல்லாம் வாய்மையால் பண்படாத மனத்தின் விளைவுகள் தான்.

தம்பி! நோக்கிலும், வினையிலும் வாய்மைவழி கடனாற்றும் மனமே பண்பட்ட மனமாகும். அதுவே தூய மனமுமாகும். தூய மனமே நாளடைவில் வலிமை பெற்ற மனமாகிறது. தூய மனத்தில் தீய எண்ணங்கள் எழுவதில்லை. தீய எண்ணங்கள் இல்லை என்றால் கேடு இல்லை. நோய் இல்லை. தூய மனத்தில் தன்னலமில்லை. ஒப்புரவே அதன் குறிக்கோள். தூய மனம் பிறர்க்கு இன்னா செய்வதும் இல்லை. “பிறிதின் நோய் போல,” போற்றுந்தகையது. அருளே வடிவம்.

அதனிடத்தில் கரவு இல்லை. பொய் இல்லை.

"உள்ளத்தால் பொய்யா தொழுகின் உலகத்தார் உள்ளத்துள் எல்லாம் உளன்" என்பது மறைமொழி. உலகத்தார் உள்ளத்துளெல்லாம் உறைகின்ற வாழ்வைத் தானே "மெய்வாழ்வு" என்று கூறல் வேண்டும். அம்மெய் வாழ்வைக் கூட்டுவது எது? "உள்ளத்தால் பொய்யா தொழுகுதல்" அஃதாவது "மனத்துக்கண் மாசிலனாதல்"

தம்பி! கடிதம் நீண்டு விட்டது. நான் கடைப்பிடிக்க வேண்டிய நல்லறம் ஒன்றைக் குறிப்பிடுங்கள் என்று எழுதியிருந்தாய். "யாமெய்யாக் கண்டவற்றுள் இல்லை—எனைத் தொன்றும், வாய்மையின் நல்ல பிற" இஃதொன்றே போதும். வருகின்ற விடுமுறைக்கு நீ இங்கு வருகிறாயா? இங்குஅனைவரும் நலமே. அம்மாவின் நலத்தைப் பற்றி யெழுத மறந்து விட்டாயே.

இங்ஙனம்,
அன்புள்ள,
**முருகு.**

# தமிழ்க் குமரி

**எம். சாலமன்,**

தமிழ் மாணவ மன்றத் தலைவர்.

**இராகம் ஹம்சாநந்தி.** **தாளம் ஆதி.**

**பல்லவி.**

இமய முதல் குமரி முனை வரையில் திகழ்ந்த
ஈடிலா நம் அருமை இளமை ததும்பும் தமிழ்க்
குமரியைக் கண்டேனடா—தோழா!

**சரணம் 1.**

கால்களில் சிலம்பு பூண்டு
கைகளில் குறள் அணிந்து
மேகலையாய் மணி மேகலையை உடுத்திக்
காதணியாய்க் கம்பன் காவியத்தை அணிந்து
காண்போர் உள்ளத்தில் களி நடம் புரியும் தமிழ்க்
குமரியைக் கண்டேனடா—தோழா!

**சரணம் 2.**

கல் தோன்றி மண் தோன்றாக் காலத்திற்கு முன்பே
முன் தோன்றி மூத்தவள் முதியவளானாலும்
என்றும் இளமை கொள்ளும் எழிலரசி—தனது
குன்றாப் புகழால் உயர் கொலுவி லிருக்கும் தமிழ்க்
குமரியைக் கண்டேனடா—தோழா!

# ஐவண்ணக் கிளி

அ. பா. அரங்கன், II-I

'இன்பக் கதிர்வீசி—என்
இதயத்தில் உதிப்பாய்
அன்புக் கதிரவனே—அருள்
ஆண்டவனே......'

என்று பாடியவாறே கல்லூரியின் வாயிலை அடைந்தேன். வழக்கம்போல் காணப்படும் அந்த ஐவண்ணக்கிளியை அன்று ஆங்குக் காணவில்லை. அதற்குப் பதில் உயிரற்ற ஓர் உடலை; உழைத்து உழைத்து வாடிய ஓர் உடலை அங்குக் கண்டேன். உள்ளம் பதறியது; உடல் துடிதுடித்தது. செய்வதொன்றும் அறியாமல் வாளா நின்றேன். அந்த ஐவண்ணங்களாகிய வெண்மை, கருமை, செம்மை, பொன்மை, பசுமை இவை ஐந்தும்

அன்பு நாண் ஒப்புரவு கண்ணோட்டம் வாய்மையோடு
ஐந்து சால்பு ஊன்றிய தூண்.

என்ற பொய்யா மொழியை நினைவிற்குக் கொண்டு வந்தன. திரு. வி. க வின் உருவம் முன் நின்றது.

* * *

**தோற்றம்.**

தோன்றிற் புகழொடு தோன்றுக அஃதிலார்
தோன்றலின் தோன்றாமை நன்று.

என்னும் வள்ளுவரின் கூற்றுப்படி திரு. வி. க. 26—8—1883 ல் புகழ்தேட வேண்டும் என்ற நோக்கமற்றவராய்;— இயற்கையிலேயே அந்த அன்புக் குணம் அமைந்து விட்டவராய்த் தோன்றினர்.

கற்றார்; கற்றதின் பயனைகப்பின் கடவுளைக் 'கந்தழி' எனும் பெயரால் வழுத்தினர். கடவுளை ஈறிலாப் பதங்கள் யாவையும் கடந்த இன்பமே என் அன்பே' என அழைத்தார்.

**அகமும் புறமும்:** "வாழ்க்கை என்பது இருதரப்படும். ஒன்று அகம், மற்றொன்று புறம். ஆன்றோர் மாட்டு அகமே புறமாகவும், புறமே அகமாகவும் ஒரு தரப்பட்டு வாழ்க்கை நின்றொழுகும்". இஃது திரு. வி. க. விடத்து காண் தகும் காட்சி. தொண்டே பூசையாய்; அற வழியே ஒரு நெறியாய் வாழ்க்கையில் உண்மையும், அன்பையும் போற்றி வாழ்ந்தவர் திரு. வி. க.

1922-ம் ஆண்டு திரு. வி. க. திருமணம் புரிந்து கொண்டார்; இருமனமும் ஒன்றுபட வாழ்ந்தார். இல்லற நெறியினின்று தவறாதும், பெண்மை நலம் பேணியும் வாழ்க்கையை இனிது நடாத்தினர். பொறாமை மிகுதியினால் கூற்றுவன் அவர்தம் இல்லக் கிழத்தியாரை ஆறு ஆண்டுகளுக்குள் அழைத்துச் சென்று விட்டான் அவனது தருமபுரிக்கு. உலகில் இன்பம் எங்குள்ளது எனக் கேட்டால் மழலை மொழியிடத்து உள்ளது என்று கூறிய அவ்வருளாளன் எண்ணம் ஈடேறாமல் அவர் தம் மைந்தர்களையும் கொண்டு சென்று விட்டான் கடமை தவறாத கூற்றுவன். அவர் வையத்துள் வாழ்வாங்கு வாழ்ந்த அன்பு, அருள் ஆகியவை கொழிக்கும் தமிழ் வாழ்வை நடத்தினரேயன்றி காவியுடுத்துக் காட்டிற்குச் செல்லவில்லை. முனிவராய் வீட்டிலேயே வள்ளுவரையொத்து வாழ்ந்தார்.

**அன்பும் அறமும்:** இல்லற அன்பு ஆறு ஆண்டுகளுக்குப் பின் அருளாக மாறியது. இந்த அருள்தான் அவர் வெற்றி வாழ்வின் திறவுகோல் எனலாம். ஆர்வலர் தம் அன்பு அவர்தம் கண்ணீரால் வெளிப்படும். திரு. வி. க. தொழிலாளரது நிலைமையைக் கண்டு உகுத்த கண்ணீர் அவர்தம் பேரன்பினைக் குறிக்கிறது. அவரது பேரன்பு, பகைவரிடத்தும் தயங்காமல் சென்றது. 'வாடிய பயிரைக் கண்ட போதெல்லாம் வாடினேன்' என்று உருகிய இராமலிங்க அடிகளின் வழி வந்தவர் திரு. வி. க. 'எவ்வுயிரிடத்தும் அன்பு செலுத்தும் மனமுடையார்., எவ்வகைத் தியாகத்திற்கும் உரியவராவர்." திரு. வி. க. அன்பு செலுத்தாத இடமே இல்லையாகையால்

அவர் ஓர் பெருந் தொண்டர். "அடியார்க்கு மடியேன்' என்று கூறிய அப்பர் வழிவந்த இருபதாம் நூற்றாண்டின் அப்பர்.

அன்புடைய ஒருவர் எதையும் தம் முடையதாகவே கருதுவர். அப் பொதுமையே அறம் எனப்படுகிறது. இவ்வறத்தை உடையார்தாம் அந்தணர், 'அந்தணரென்போர் அறவோர்'—திரு. வி. க. வும் ஓர் அசையாத இசை பெற்ற அந்தணர். அறத்திற்கு அன்பு வேண்டும். அவ்வன்பு இவரிடம் நிறைய இருந்தது. இவரது தூய சைவப்பற்றே இதை நன்கு காட்டுகிறது. காந்தி அடிகள் கூறின இந்து மதமும் இவர் கண்ட தூய அன்புச் சைவமும் ஒன்றே தான்.

அன்பும் அறமும் ஒன்றுபட்ட வாழ்க்கை பயனுடையது என்பது நுட்பம். பயன் என்பது விடுதலையைக் குறிக்கும். திரு. வி. க எழுபதாண்டு காலம் பற்றற்ற வாழ்க்கையை நடாத்தினர். 17-9-53-ல் அப் பெரியாரின் உடல் உலகினின்று விடுதலையைப் பெற்றது. அன்பும் அறனையும் தம்முடன் கலந்து வாழ்ந்தவர் அடைந்த பயன் தம் தகுதிக்குரிய பெரும் புகழை உலகப் புகழைப் பெறுமல் இயற்கை யெய்தினமை தான்?

**அஞ்சாமை:** இவ்வுடலோடு வாழும் காலம் மிகக் குறைந்த காலமே என்பதை நன்குணர்ந்த அவ்வன்புக் கோமான் தம்முடல் உறுதி குலைவதைக் கண்டும் அஞ்சாது தொண்டு பல புரிந்தார். மற்றொருவனை வஞ்சிக்கும் அவாவைக் கண்டு அஞ்சினர். தம் மனத்தில் தோன்றிய நல்லதொரு கருத்தைப் பிறர்க்கு எடுத்தியம்புதற்கு திரு. வி. க. அஞ்சினரில்லை. ஆட்சியாளர்க்குச் சிறிதும் அஞ்சாமல் உலகின் உயிர் நிலையாகிய தொழிலாளர்களின் குறைகளனைத்தையும் எடுத்தியம்பி நன்மை பல பெறச் செய்தார். மக்கள் தொண்டே இறைவணக்கம் என்று ஆய்ந்தறிந்த அஞ்சாமை, வேறு எவரிடத்தும் காணமுடியாத தொன்று!

**கண்ணோட்டம்:** கண்ணிற் கணிகலன் கண்ணோட்டம். இவர் நோயுற்ற காலத்தும் நண்பர்களை வரவேற்கத் தவறினரில்லை. இவரது புறக்கண் என்றோ ஒளி இழந்து விட்டது. ஆனல் அகக் கண் என்றுமே ஒளி இழக்கவில்லை. 'இருளில் ஒளி கண்டார்' போல் தமிழ் நாட்டிற்காக, தமிழ் மொழிக்காக அவர் தம் கண்களைத் தாரை வார்த்தார். கண்ணிழந்த கண்ணப்பர் தம் நாட்டிற்காகத் தம் மொழிக்காகத் தவங்கிடந்தார்.

**வாய்மை:** வாய்மை எனப்படுவதி யாதெனின் தீமைபயவா—சொல் சொலல் வேண்டும். திரு. வி. க. வின் வாய்மை எழுதும் எழுத்திலும், பேசும் பேச்சிலும், எண்ணும் எண்ணத்திலும், செய்யும் செயலிலும், சொல்லும் நெறியிலும் நன்கு காணப்பட்டது. எமர்சன் ஓரிடத்தில் 'இயற்கை வழி வாழ்வான் செயல்களனைத்தும் ஆய்ந்து வகுக்கப் பட்ட நற்செயல்களாகும், எனக்கூறிப் போந்தான். அஃதொப்ப, திரு. வி. க. வின் செயல்களனைத்தும் நன்மை பயத்தலின் அவர் இயற்கை (வாய்மை) வழி வாழ்ந்தார் எனலாம்.

**ஒப்புரவு:** மனிதன் கடமை மக்களினத்திற்குத் தொண்டு பல புரிவதே. திரு. வி. க. மாரி, பாரி, ஓரி, ஆயவரின் வரிசையில் தோன்றிய ஓர் வள்ளல். பாரியும், ஓரியும் இல்லையென வந்தார்க்கு இல்லையெனது பொன்னும் மணியும் வாரி வழங்கினர்கள். ஆனல் திரு. வி. க. தம்மால் இயன்ற முழுத் தொண்டையும் வேண்டிய அளவு நேரம், இடம் எதையும் கருதாது அளித்து வள்ளல் ஆனர். 'ஒய்வை வெறுத்த மனிதர் யார்?' எனக் கேட்டால் நமக்கு 'திரு. வி. க.' என்று தான் பதில் வரும். கைம்மாறு கருதா மேகம் போன்று உடலில் உயிருள்ள மட்டும், கண்கள் ஒளி இழந்த பின்னரும், கை கால்கள் உணர்வற்று வீழ்ந்த பின்னரும் 'என் கடன் பணி செய்து கிடப்பதே' எனக் கூறிக் கொண்டு தனி மனிதன் முதல் நாடு வரை எவ்வளவு பரந்த தொண்டு செய்ய முடியுமோ அவ்வளவும் எள்ளளவும் தவருது செய்து முடித்தார்.

பிறர் இன்புறத் தாம் ஆயுள் முழுதும் துன்பமுற்றூர். இன்று தொழிலாளர்கள் விழிப்புணர்ச்சி கொண்டுள்ளார்கள் என்றல் அதற்கு இவர்தாம் காரணம்; இன்று தமிழர்கள் அன்பையும் அறிவையும் ஒருங்கே ஒரேயளவில் பெருக்கிக்

கொண்டு வாழ முயல்கிறார்கள் என்றால், இவரது நூல்கள் தாம் அதற்குக் காரணமாகும். இன்று பெண்கள் உலகின் கண் எனக்கூறும்படி செய்தது இவர் தான்.

'இறைவன் தொண்டு செய்து கொண்டே இருக்கிறான்; அவன் ஓர் பெரும் தொண்டன்; நான் அவனது அடியவனாய் இருக்க விரும்புகிறேன். அது முடியாவிடின் தோழனாகவாவது இருந்து பணி பல புரிவேன்' எனத் திரு. வி. க. தம் நூலில் ஓரிடத்தில் கூறியுள்ளார். இதுவே அவரது ஒப்புரவிற்குத் தக்க சான்றாகும்.

**பேச்சும் எழுத்தும்:** திரு. வி. க வின் பேச்சில் இளங்கோவையும், இக்காலச் சர்ச்சிலையும் காணலாம். அவர் ஓர் உரைநடைக் கம்பர். அவர் பேச்சால் அனைவரையும் பிணித்தார். அவரது இனிய பேச்சு எல்லோருடைய உள்ளங்களையும் கவர்ந்தது. அவர் பேச்சால்மட்டு மல்லாமல் எழுத்தாலும் தமிழகத்தையே ஈர்த்து விட்டார். அவரது தமிழ் நடை கொஞ்சும் பாரதி நடை போன்றது. அவர் ஓர் தனி நடைப் படைப்பாளர். அவரது தமிழ் பழமையையும் புதுமையையும் பிணைத்து வைக்கும் ஓர் பாலமாயிற்று.

**அரசியல்:** திரு. வி. க. எளிமையின் இருப்பிடம். பொதுமையின் உறைவிடம். இவர் ஓர் புரட்சிக்காரர், சீர்திருத்தக்காரர். எல்லாக் கட்சியினரையும் தம தாக்கிக் கொள்ளும் வன்மை படைத்தவர். காரல் மார்க்ஸ் போல் திரு. வி. க. பல மக்கள் ஒன்று படுத்த விழையும் பொருளியல் பொதுமை உடையவர். திரு. வி.க. காரல்மார்க்ஸைத் தந்தையாகவும், காந்தீயத்தைத் தாயாகவும் கொண்டவர். ஆதலின் அவரது அரசியல் திருக்குறளின் கூற்றுப்படி அன்பின் அடிப்படையில் எழுந்த பொருளியல் பொதுமை.

**முடிவுரை:** 'யாதும் ஊரே யாவரும் கேளிர்,' எனக் கூறிய பெருந்தமிழ்க் குடியில் தோன்றிய வள்ளுவர் வகுத்த திருக்குறளுக்குத் திருவாரூர் வி. கலியாண சுந்தரனாரின் வாழ்க்கை ஓர் பேரிலக்கியமாகும். இருபதாம் நூற்றாண்டின் தமிழ்ப் பேரிலக்கியத்திற் கெல்லாம் திரு. வி. க. ஓர் ஒப்பற்ற தலைவராவார். அவர் உலகுக் கென்றே பயின்றார்; உலகுக் கென்றே வாழ்ந்தார்; அதனால் அவர் தம் உள்ளத்தில் உலகம் நின்றது; அவர் உலக மாயினர்; உலகம் அவராயிற்று. அவர் தொண்டு வாழ்க!

★

# கவிஞன்

P. M. சொக்கலிங்கம், II U. C. III A.

**கவிஞன்:** இயற்கையின் திருவிளையாடலை—காட்சியின் எழிலைக் காண்கிறான் கவிஞன். தன் மனத்தைப் பறிகொடுக்கிறான்; தானும் அதில் ஒன்றிவிடுகிறான். மாலையிலே தோன்றும் செவ்வானம் அவன் கண்களைக் கவர்கின்றது. அவன் கண்கள் நீலக் கடலைக் கண்டு, அதில் எழும் அலைகளில் படிகின்றன. மரகதவயலையும், மேக எழுச்சியையும் மழை பொழிவையும், அருவி வீழ்ச்சியையும், ஓடையின் சிலுசிலுப்பையும், பூஞ்சோலையையும், அங்கே எழும் குயிலின் குரலையும், மயிலின் ஆடலையும், மானின் துள்ளலையும், வனத்தில் புலி பாய்ச்சலையும், காளையின் எக்காளத்தையும் இன்ன பிறவும்காண்கிறான். கவிஞனது உள்ளக் கடலிலே களிப்பு அலைகள் மோதுகின்றன; பொங்குகின்றன; வழிகின்றன. இவ்வாறு மனத்தின்கண் உண்டாகும் உணர்ச்சி, எழுச்சி இவைகளை முறைமைப் படுத்தி, சிந்தனையுடன் இணைத்து, தான் அநுபவித்தவாறே பிறர் அநுபவிக்குமாறு வெளியிடுபவன் தான் கவிஞன் எனப்படுவான். இத்தகு கவிஞனின் சிறப்பு அளப்பரிது!

**கவிதை:** இவ்வாறு சிந்தனைத் தடாகத்தில் இவ்வுணர்ச்சிக் கவிதை மலர்களாக வெளியே வருகின்றன. திக்கெட்டும் மணம் வீசி நிற்கின்றன. இத்தகு கவிதை மலர்கள் மணம் வீசி மகிழ்ச்சியைத் தருவதோடு நின்று விடாமல், உணர்ச்சிகளைத் தட்டி எழுப்பிப் புதுமையைக்காண மக்களைத் தூண்டும்; பிடரியைப் பிடித்துத் தள்ளும். ஏனென்றால் கவிஞனின் கவிதை யாழின் நரம்பையும் காட்டும்; போர் முரசையும் கொட்டும்; மயில்போல் ஆடி மனத்திற்கும் மகிழ்ச்சியை அளிக்கும்; புலிபோல் சீறித் தீமையையும் மாய்க்கும், குயிலின் குரலையும் கொடுக்கும்; போர்ச் சங்கு ஊதி உணர்ச்சிகளையும் எழுப்பும். துன்பத்தைத்துரத்தி,மனத்திற்குக் குளுமையைத் தந்து, இன்பக் குளத்தில் மூழ்கடிக்கும் வெண்ணிலாவெனத் திகழும்; உணர்ச்சி ஒளியைப் பரப்பி நீண்ட உறக்கத்திலேயிருந்து எழுப்பும் பகலவனாகவும் மிளிரும்; கவிதையின் ஒளி வாள் முனையில் பட்டு மின்னலொளி எழுப்பி மாற்றாரை அஞ்சச் செய்யும்; அதே ஒளி தண்ணீரின் மேல்பட்டுப் பளபளவென மின்னச் செய்து மனத்திற்குக் குளிர்ச்சியை உண்டாக்கும். கவிதைச் சமுதாயத்தில் புரட்சிப் புயலையும் வீசும்; வெப்பத்தைத் தணிக்கும் தென்றலாகவும் மாறும்.

**கவிஞனும் இயற்கையும்:** கவிஞனைக் கண்டால் இயற்கை புன்சிரிப்பும், பூரிப்பும் கொண்டு விளையாடத் தொடங்கும்; காற்றிலே அசைந்தாடும் எழில் மலர்கள் தம் மணத்தைப் பன்மடங்கு அதிகமாக வீசும். தென்றல் தவழ்ந்து கவிஞனைச் சுற்றிச் சுற்றி வரும்; கானகங்கள் தம் கதையைச் சொல்லத் தொடங்கும்; சிற்றாறுகள் சிரித்து விளையாடத் தொடங்கும்; விண்ணிலே தோன்றிய நிலவு புன்னகை பூத்து நிற்கும்; திரைக்கடல் மீதே செங்கதிர் எழுவான்; அங்கே வண்ண ஓவியங்களைத் தீட்டுவான்; "கவிஞனே! நீ இதைச் சொல்லோவியமாகத் தீட்டு" எனக் கட்டளையிடுவான்; கவிதனைச் செங்கதிரவன் என நினைந்து செந்தாமரை சிரிக்கும். சுருங்கச் சொல்ல வேண்டுமானால் அஃறிணைப் பொருள்கள் அனைத்தும் கவிஞனைக் கண்டவுடன் உயிர் பெற்று எழும்!

**கவிஞனும் அறிஞனும்:** எழுத்தாளன்—கற்பனை ஓவியன்—கவிஞன் இவர்கள் எல்லாம் ஏட்டிலே தீட்டிக் காட்டுவார்கள்! புதுமைகளை, புதுமைக் கருத்துகளை! இவ்வேட்டுச் செல்வத்தைக் கையுறு செல்வமாக மாற்றும் பொறுப்பு செயல்துறை அறிஞர்களுக்குரியது. ஒன்று உதாரணமாக நாம் காணலாம், கம்பன் விண்ணிலே விமானம் பறப்பது போன்று அனுமனைப் பறக்க விட்டு மகிழ்ந்ததால் சில நூற்றாண்டுகளுக்குப் பின் அறிஞர்களின் முயற்சியால் விண்ணிலே விமானம் பறப்பதைக் காண்கிறோம். "ஆடுவோமோ பள்ளுப் பாடு

வோமோ, ஆனந்த சுதந்திரம் அடைந்து விட்டோமென்று", "தாயின் மணிக் கொடி பாரீர்" எனக் கவிதையில் பாரதியார் கண்டு மகிழ்ந்தார். அறிஞர்களின் அயரா உழைப்பால் இன்று சுதந்திரம் பெற்றுதாயின் மணிக்கொடி கோட்டைக் கம்பத்திலே பட்டொளி வீசிப் பறப்பதைக்காண்கிறோம். "ஒலி என்பதெல்லாம் செந்தமிழ் முழக்கம்—ஒளி என்பதெல்லாம் தமிழ்க் கலைகளாம்!—புலி, வில், கயல் கொடி மூன்றினுல்—புதுவானமெங்கும் எழில் மேவிடும்—அந்த வாழ்வு தான் எந்நாளும் வரும்!" என்று கவிதை முரசில் பாரதி தாசன் காணும் கனவு நினைவாவதற்கு நாட்கள் அதிகம் இல்லை. பெரியார்களும், அறிஞர்களும் உழைக்கின்ற காரணத்தால் அண்மையிலேயே இதை நாம் காணத்தான் போகிறோம். இதுபோன்றே வள்ளலார் குறித்த சமரசம், வள்ளுவர் தந்த குறள் நெறி, திரு. வி. க. காட்டிய தூய வாழ்க்கை இவைகள் தமிழகத்தில் அறிஞர்களின் முயற்சியால் மலரும் என்பதில் ஐயம் இல்லை. இதை அறிஞர் ரஸ்கின் வெகு அழகாகக் கூறுகிறார். "கலைஞர்கள் வெளியிடும் கருத்துக்களை ஆதாரமாகக் கொண்டுதான் விஞ்ஞானிகள் ஆராய்ச்சி நடத்த வேண்டியுள்ளது. மேலும் விஞ்ஞானிகள் பொருள்களைக் கண்டு பிடிப்பதற்குக் கலைஞனே—கவிஞனே—எழுத்தாளனே—ஓவியனே வழிகாட்டியாகிறான்."

**காலமும் கவிஞனும்:** ஒவ்வொரு காலத்திலும், ஒவ்வொரு நாட்டின் கண் கவிஞன் தோன்றி, சூழ்நிலைக் கேற்றவாறு அந்நாட்டின் மக்களின் வாழ்வு செம்மையாக நடாத்துவதற்கு வழி வகுத்துத் தருகிறான். உதாரணமாக 20-நூற்றாண்டுக் கவிஞர்களை எடுத்துக் கொண்டால் அவர்கள் இயற்கை எழிலுடன், மக்களின் வாழ்வையும் இணைத்துப் பாடுகிறார்கள். விண்ணிலே தோன்றிய ஒளிக் கதிர்களைக் கருமேகங்கள் விரைந்து சென்று விழுங்குவதையும், சிறிது நேரம் தண்ணொளி பரப்பும் நிலா மறைந்திருப்பதையும் காண்கிறான். அறிஞருடைய புகழொளியை யாராலும் மறைக்க முடியாதது போன்றே கார் முகிலைக் கிழித்துக்கொண்டு நிலா தோன்றுகிறது. அந்த வட்டநிலா சிறு குளத்திலே தோன்றி நீந்துவதைக் காண்கிறான். அவ்வொளியில், சிலுசிலுப்பில் கருத்தைப் பறிகொடுக்கிறான். அதே நேரத்தில் நிலவின் ஒளி குடிசையின் ஓட்டை வழியாகச் சென்று அங்கு உறங்கும், பாடுபடும் பாட்டாளியின் முகத்திலே தவழ்ந்து விளையாடுவதை உணர்கிறான்; ஓடையின் பக்கத்திலே ஒட்டிய வயிறும், உலர்ந்த உதரமும், பஞ்சடைந்த கண்களையும் உடைய மனிதனையும் பார்க்கிறான். பசியால் பரதவிக்கும் பச்சிளம் குழந்தைகளையும் காண்கிறான். அவர்கள் முகத்தில் முல்லைக் கொடியின் பல்லின் சிரிப்பைக் காண முடியவில்லையே என ஏங்குகிறான். வேதனைக் கடல் கவிஞனின் உள்ளத்தில் குமுறுகிறது; பொங்குகிறது; கவிதை அலைகளாகக் குமுறல்கள் வெளி வருகின்றன. தமிழ் மொழியை அழிக்க வரும் பிறமொழி என்னும் கள்ளிச்செடி எவ்விதம் தமிழ்ச்சொல் என்னும் முல்லைக் கொடியை அழிக்க முடியாதோ அது போன்றே கவிஞன் தன் உள்ளத்தில் எழும் உணர்ச்சியை மறைத்துவிடவோ, அழித்துவிடவோ முடியாது. "இனிப்பாயிருப்பது சக்கரையின் இயற்கை; புளிப்பாயிருப்பது புளியின் இயற்கை; அது போன்றே தன்னுள்ளத்தில் அலை மோதும் கருத்தை வெளியிலே தங்கு தடையின்றி எடுத்துச் சொல்வது கவிஞனின் இயற்கை" என்று விக்டர் யூகோ பகர்கிறார்.

பிரெஞ்சு மக்கள் வறுமைத் தீயாலும், கொடுங்கோல் ஆட்சி என்ற புயலாலும் வாடிவதங்கி இருக்கின்ற நேரத்திலே பிரெஞ்சு விண்ணில் விடிவெள்ளியென வால்டேர் என்னும் கவிஞன் தோன்றினன். ஆங்கில ஆட்சி அகங்கார வெறி கொண்டு, ஆணவ ஆட்சி நடத்தி மக்களை அடிமைக் குழியில் தள்ளிய நேரத்திலே நம் நாட்டில் பாரதியார் தோன்றினர். கவிதை அறியாமை அகற்றும் ஒளி விளக்கு! ஆணவக்கல்லைப் பெயர்த்தெறியும் சிற்றுளி! சர்வாதிகாரம் என்ற மரத்தை வெட்டிச் சாய்க்கும் கோடரி! உரிமையைத் திக்கெட்டும் கொட்டும் போர் முரசு! மக்களின் உணர்வைத் தட்டி எழுப்பும் போர்ச் சங்கு! ஆணவக்காரர்களுடன் போர் புரி

யும் கூரியவாள்! இவர்கள் மக்கள் கவிஞராகவே திகழ்ந்தார்கள்; திகழ்வார்கள்; இக்கூற்றைப் பேரறிஞன் "கிரே" மிக அழகாகக் கூறுகிறான். "I am the people's poet, I sing for them and about them. Because I am one of them".

**கவிஞனின் நிலைமை:** மக்கள் இன்பபுரிக்குச் செல்வதற்குப் பாதை வகுத்துத் தரும். கவிஞன் தன் வயிற்றிற்கு ஒரு வேளைக் கஞ்சியின்றியும் வாடியிருக்கின்றான்! பசி பசி எனப் பதறியிருக்கிறான்—பச்சாதாபம் காட்டுவோர் இல்லாமல் போயினர்! ஏங்கிய முகத்துடன் இருந்திருக்கிறான்—ஏறெடுத்தும் பார்க்க மறுத்தனர்! அலறியிருக்கிறான்—ஆதரவுத்தர தயங்கினர்! கதறியிருக்கிறான்—கருணைகாட்ட மறுத்தனர்! ஆனால் கவிதைக் குயில் மறைந்து விட்ட பிறகு மணிமண்டபம் கட்டி மகிழ்கின்றனர் மக்கள்! இந்நிலைமை தமிழகத்திலே பரந்து காணப்படுகிறது. இந்நிலைமை மாற வேண்டும். "ஏ! தாழ்ந்த தமிழ் நாடே! வீறுகொண்டெழு! உண்மைக் கவிகளைப் போற்று! உயிர்க் கவிகளைப் போற்று! உணர்ச்சிக் கவிகளைப் போற்று! புரட்சிக் கவிகளைப் போற்று! புத்துலகச் சிற்பிகளைப் போற்று!!"

வாழ்க கவிஞன்!

# இயேசு

வில்லியம், II U.C. III B.

அறம் என்றும் அழியும் தன்மையுடையதில்லை. அறத்தையே கடவுளரட்சி என்று போற்றும் சான்றோர் அறத்தின் தன்மை விளங்கக் கூடிய வகையில் தொண்டுசெய்து கொண்டுதானிருப்பார்கள். அத்தகையோரில் வள்ளுவர், இயேசு, நபி, புத்தர், காந்தி முதலியோரைச் சிறப்பாகக் குறிப்பிடலாம். ஈண்டு இயேசுவின் வாழ்க்கையைப் பற்றி சிறிது காண்பாம்.

இன்றைய தமிழ் நாட்டின் நிலையை விளக்க வந்த தமிழ் நாட்டு அறிஞர் ஒருவர் "தரணி இழந்து, பரணி மறந்து தாசனுகி ஏசுதலைத்தாங்கி நிற்கும் நிலை! வளமிழந்து களம் மறந்து, வாழ்வு கசந்து தாழ்வடைந்துள்ள நிலை! அணைந்த விளக்காய், கவிந்த கலமாய், தூர்ந்த அகழியாய்க் கிடக்கும் நிலை! இதுதான் இன்றைய நிலை" என்று குறிப்பிடுகிறார். இதே நிலை ஒரு காலத்தில் கிறுஸ்து மதத்திற்கு இருந்தது. அத்தகைய பரிதாப நிலைக்கு உள்ளான இயேசு இன்று இவ்வுலகில் எல்லோராலும், எம்மதத்தவராலும், எந்நாட்டவராலும் போற்றப்பட்டு வருகிறார். அன்பே உருவான அவரைப் புத்தருக்கும், காந்தியடிகளுக்கும் அடிக்கடி ஒப்பிடுவோர்கள்.

இயேசுவின் வாழ்க்கையில் நடந்த விழுமிய கருத்துக்களைப் பலர் எழுதியிருக்கிறார்கள். அவைகளுள் "யோவான்" "மார்க்கு" எழுதியவை மிகவும் சிறப்பாகக் கருதப்பட்டு வருகின்றன. யோவான் அவரைப் பற்றிக் குறிப்பிடும்போது "ஆதியிலே வார்த்தை இருந்தது. அந்த வார்த்தை தேவனிடத்திலிருந்தது. அந்த வார்த்தை தேவனுயிருந்தது. அவர் ஆதியில் தேவனோடிருந்தார் (In the beginning was the word, and the word was with God, and the word was God. The same was in the beginning with God—John. 1. and 2) மேலும் அவர் குறிப்பிடும் போது "அவருக்குள் ஜீவன் இருந்தது. அந்த ஜீவன் மனிதருக்கு ஒளியாயிருந்தது" (In him was life ; and the lief was the light of men—John. 1 4) என்றும் கூறுகிறார்.

இயேசு தன் வாழ்க்கையில் பல்லாயிரக் கணக்கான மக்களை நல்வழியில் நடாத்தியும் முடிவில் தன்னுயிரைக் கொடுத்து மூர்க்கர்களையும் அறிவுத் தெளிவுப் பெருதவர்களையும் நல்வழிப் படுத்தினர். பகைவர்கள் தன்னுயிரைக் கொலை செய்த போதும் அவர்கள் மேல் சினம் கொள்ளாது அவர்கள் செய்யும் பாபச் செயலுக்காக அவர் ஆண்டவனைத் தொழுகிறார். அவரைப்பற்றி H. A. கிருஷ்ணப்பிள்ளை தன்னுடைய இரட்சணிய யாத்திரிகத்தில்

> "தன்னரிய திருமேனி சதைப்புண்டு தவிப் பெய்திப்
> பன்னரிய பலபாடு படும்போதும் பரிந் தெந்தாய்
> இன்னதென அறிகில்லார் தாஞ்செய்வ திவர் பிழையை
> மன்னியும்' என்றெழிற் கனிவாய் மலர்ந்தார் நம் அருள் வள்ளல்"

என்று குறிப்பிட்டு அவனுடைய உண்மை உள்ளப் பண்பைத் தெள்ளத் தெளிய வெளிப்படுத்துகிறார் "பகைவரை நேசி" என்பது அவர் கைக்கொண்ட சீரிய கருத்தில் ஒன்று.

இயேசு வாழ்ந்த காலத்தில் யூதர்கள் அவர் போதனையைத் தவருகக் கருதியும், அவர் கடவுளுக்குச் சமமாகத் தன்னைக் கூறிக் கொள்வதாலும், ஓய்வு நாட்களில் நல்ல பல காரியங்கள் செய்து வந்ததாலும், அவரைக் கொலைசெய்ய வகை தேடினர்கள். இயேசு கல்லாதவராக இருந்தும் நல்ல முறையில் உபதேசம் செய்யும் வன்மை பெற்றிருந்ததால் யூதர்கள் அவரைப் பற்றி ஆச்சரியப்பட்டார்கள். அவர் செய்த அற்புதங்களைக் கண்ட பல யூதர்கள் அவரைப் பேய் பிடித்தவன் என்றும், பைத்தியக்காரன் என்றும் கூறி வந்தனர். யூதர் பண்டகையான கூடாரப் பண்டகை, பஸ்கா பண்டகை தோறும் கோயிலுக்கு வந்து பல உபதேசம் செய்யத் தவறுவதில்லை.

ஒரு முறை இயேசு ஒலிவ மலையிலிருக்கும் போது வேதபாகரும், பரிசேயரும் அவர் மேல் குற்றஞ் சுமத்துவதற்கான காரணம் உண்டாகும் பொருட்டு ஒரு விபசாரத்தில் கண்டு பிடிக்கப் பட்ட ஒருத்தியைக் கொண்டு வந்து அவரிடத்தில் நிறுத்தி "போதகரே! இவள் விபசாரத்தில் கையும் மெய்யுமாய்ப் பிடிக்கப்பட்டாள். இப்படிப்பட்டவர்களைக் கல்லெறிந்து கொல்லவேண்டு மென்று மோசே நியாயப் பிரமாணத்தில் நமக்குக் கட்டளையிட்டிருக்கிறது. நீர் என்ன சொல்லுகிறீர்" என்றார்கள்.

இயேசுவோ குனிந்து தரையில் விரலினல் எழுதிக் கொண்டிருந்தார். அவர்கள் ஓயாமல் அவ

ரைக் கேட்டபோது அவர் அவர்களைப் பார்த்து "உங்களில் பாவமில்லாதவன் இவள்மேல் முதலாவது கல்லெறியக் கடவன்" என்று சொல்லி மறுபடியும் குனிந்து தரையிலே எழுதிக் கொண்டிருந்தார். இதைக் கண்டவர்கள் தங்கள் மனச்சாட்சியினால் கடிந்து கொள்ளப்பட்டுப் பெரியோர் முதல் சிறியோர் வரை ஒவ்வொருவராய்ப் போய் விட்டார்கள். கடைசியாக அவள் மட்டும் தனித்திருப்பதைப் பார்த்து நல்ல நீதி கூறி அவளை அனுப்பி விட்டார்.

இந்த நிகழ்ச்சிக்குப் பிறகு அவருக்கு யூதர்கள் பல இடையூறுகள் செய்தார்கள். சில சமயங்களில் அவர் மேல் கல்லெறிந்தார்கள். இதற்குப் பிறகு குருடனுக்கு கண்ணளித்தபோது அவர்களில் இரு பிரிவுகளாகி ஒரு பிரிவினர் அவரைப் போற்றி வந்தனர். இவ்வாறான சமயத்தில் இயேசுவின் சிஷ்யர்களுள் ஒருவனான யூதாசுவால் காட்டிக் கொடுக்கப்பட்டு அவரைக் கட்டிப் பிரதான ஆசாரியனாகிய 'அன்னா' என்பவனிடத்திலும் காய்பாவினிடத்திலும் கொண்டு சென்றார்கள். அப்போது சேவகரில் ஒருவன் அவரை அறைந்தான். ஆனால் அவர் கோபம் கொள்ளவில்லை.

அவர்களுக்கு மரண தண்டனை விதிக்க உரிமையில்லாத காரணத்தால் பிலாத்தரசனிடம் கொண்டு சென்றார்கள். பிலாத்து அவரிடம் குற்றம் ஒன்றும் காணப்படாமையால் அவரை விடுதலை செய்வதாகச் சொன்னான். ஆனால் யூதர்கள் "பரபாஸ்" என்னும் கள்ளனை விடுதலைச் செய்யும்படியும் அவரைச் சிலுவையிலறையும் படியும் கர்ஜித்தார்கள். பில்லாத்து அவரை விடுதலை செய்யம் முயற்சி முடியாமல் போய் விட்டது. அவரைச் சவுக்கினால் அடித்து முள்முடியும், சிவப்புத் துணியினால் மூடி அவர்களிடம் கொடுத்து சிலுவையிலறைய அனுமதி கொடுத்தான். அவர்கள் "கபாலஸ்தலம்" என்னுமிடத்தில் இயேசுவை நடுவிலும் மற்றிருவரைப் பக்கங்களிலும் சிலுவையில்றைந்தார்கள். பிலாத்து யூதருடைய ராசா என்னும் பொருள் பட கிரேக்கு, லத்தீன் மொழியில் எழுதிய முகவரியை அவர் மேல் போடுவித்தான். பிறகு அவர் உயிர்பெற்று பல அற்புதங்களைச் செய்து காட்டி இறைவனை அடைந்தார். அவர் வாழ்க்கையின் விளக்கமே கிறிஸ்துவர் வேத நூலாக விளங்கும் விவிலிய நூலாகும். (Bible)

Excursion to Yercaud

# "ஓயாத உயிர்ப்பலிகள்"

எம். சாலமன், *II U.C., III-A*

**தமிழ் மாணவ மன்றத் தலைவர்.**

நடுநிசி. எட்டுத் திக்குகளிலும் பதினாறு கோணங்களிலும் அமைதியின் ஆட்சியே நிலவி யிருந்தது. உள்ளம் உருகிச் சொன்ன ஒரு உண்மைக் கவிஞனின் பாடல் மட்டும் என் உள்ளத்தில் ஒரு கொந்தளிப்பைத் தூண்டிற்று.

"சாதி சாதி என்று நிதம் சண்டைபோட்டு மண்டைகளை
மோதி மோதி உடைப்பதொரு மூடச்செய லென்றுணரீரோ".

சிந்தனை வெள்ளத்தில் மூழ்கி மூழ்கிப் பெருமூச்சு விட்டுக் கொண்டிருந்த நான் தற்செயலாக விண்ணை நோக்கினேன். விண்ணில் தாரகைகளின் செறிவு, வேதனையால் நிறைந்த என் உள்ளத்தில் வியப்பை ஊட்டிற்று. மண்ணில் தண்ணொளியைப் பாய்ச்சிக் கொண்டிருந்த பொன்னிலவின் பொலிவு என் மனத்தில் ஒரு புத்துணர்ச்சியைத் தூண்டிற்று. சன்னலின் இருப்புக் கம்பிகளையும் ஊடுருவி விண்ணோடு விளையாடிக் கொண்டிருந்தன என் விழிகள். சாய்வு நாற்காலியில் நான் சாய்ந்திருந்தேன். சிறிது நேரத்திற்கெல்லாம் என் கண்களும் ஓய்ந்து சாயும் தருவாயில் இருந்தன.

"நண்பர்" என்ற இரங்கல் தொனியில் எங்கிருந்தோ எழுப்பப்பட்ட விளிப்பு என்னைத் திடுக்கிடச் செய்தது.

"யாரது?" என்ற வினா என் இதயத்தின் எதிரொலியாக மாறிற்று.

"நான்தான் நண்பா, பயப்படாதே" என்ற மற்றொரு சொற்றொடர் கேட்டது.

"யார் நீ!" என்று மறுபடியும் வினவினேன்.

"போன திங்களன்று இந்த பூரணச் சந்திரிகையின் ஆட்சியில் பொலிவு கொண்டிருந்த இரவில், புல்லர்களால் பலியிடப் பட்டுத் துடிதுடித்துச் செத்த ஒரு உடலின் ஆவிதான் நான்".

"ஆ! ஆவியா!!"

"ஆம் நண்பா, ஏன் அச்சம் கொள்கிறாய். வெண்ணிலவின் பொன்னொளியோடு கலந்துறையும் இந்நள்ளிரவில், கண்களிலே நீர்—உள்ளத்திலே சுறாவளி—நெஞ்சிலே நெருப்பு—இந்நிலையில் எத்தனை பேர்கள் அவதிப் படுகிறார்கள் என்பதை நீ அறிய மாட்டாய். நான் சொல்வதைச் சற்றுகேள். இனிமைதரும் நிலவு. பேயும் துயிலும் பேர்யாமம். ஊரையடுத்த ஒரு சிறு பூங்கா. பூங்காவில் வெவ்வேறு இடங்களில் ஒன்றையொன்று தேடி ஏங்கித் தவிக்கும் இரண்டு உருவங்கள்.

"என் இதயத்தில் குடிகொண்டாய். என் எண்ணத்தில் நிறைந்தாய். எங்கிருக்கிறாய் குயிலே! குரல் கொடு!!"

"வானமும் நீல வர்ணமும் ஒன்றையொன்று என்றேனும் தேடியதுண்டா! இதோ உம் அருகிலேயே இருக்கிறேன்: அன்பரே! இந்நிலையில், அன்பின் பண்பறியாத அசட்டு உலகம் நம்மை ஒரு துளிகூட இன்பந்துய்க்க விடாது. இன்னும் சில வினாடிகளில், குலம், கோத்திரம், உயர்வு, தாழ்வு என்ற பேய்கள் என் உற்றார், பெற்றார், உறவினர் என்ற உருவங்களில் நம்மைத் தேடி வருவார்கள். வெகுச் சீக்கிரத்தில் வேறுஇடம் தேடு!"

கலங்கினேன். செய்வது இன்னதென்று அறியாது திகைத்தேன். எங்கள் பரிதாபகரமான காட்சியைக் கண்டு பச்சாத்தாபப்பட அங்கு யாரிருக்கிறார்கள்? வேறு வழியில்லை ஒரே ஒரு வழியைத் தவிர. ஆம் ஒரே வழிதான். திக்கற்றுத் தவித்த எங்களுக்குத் திசை காட்டிற்று. புறப்பட்டோம். பாதை நெடுகக் கற்களும், முட்களும், கள்ளி, கற்றாழைகளும் எங்கள் கால்களின் சதைகளைப் பிடுங்கித் தின்றன. இருந்தாலும் ஆற்கருகப் பறந்தோம்.

எண்ணங்கள் எங்கள் உடல்களை விட்டுப் பிரிந்து எங்கள் எதிர்கால இன்பலோகத்தை முற்றுகை இட்டன. இதயங்கள் வேதனைத் தீயால் வெந்து தீய்ந்து கருகின. பாதையின் தொலைவு வளர்ந்து கொண்டே போவதைக் கண்டு கண்கள் கலங்கின. குளிரால் பற்கள் ஒன்றோடொன்று பறைகொட்ட ஆரம்பித்து விட்டன. உதடுகள் மட்டும் "வந்து விட்டோம், வந்து விட்டோம்," என்ற மங்கல வார்த்தையைப் பன்முறை உச்சரித்து ஊக்குவித்தன. ஈருடலையும் ஓருடலாகப் பிணைத்திருந்தன எங்களுடைய கைகள்.

வழிகாட்டிய நிலவு எங்களை வஞ்சிக்கத் துணிந்ததோ என்னவோ, எங்குப் பார்த்தாலும் இருள் படர்ந்தது. உலகமே இருளாக மாறிற்று. அந்த இருட்டுக்குள் பாதையின் முரட்டுத்தனம்—முரட்டுத் தனத்தோடு போர்புரியும் எங்களை விரட்டி வரும் வறட்டுக் கூச்சல்—"விடாதே, பிடி" அவ்வளவு தான். காதலியின் கழுத்தை நோக்கி ஒரு கயவனின் கத்திவீச்சு. மறுகணம் என் மார்பை நோக்கி ஒரு வேல். வேலின் தாக்குதலால் வீழ்த்தப்பட்டு உயிர் விடும் தருவாயில், ஒளியிழந்த என் விழித்திரையில் தலையிழந்து துள்ளி என் மார்பு மீது விழுந்த என் காதலியின் உடலை என் கைகள் தானுக்வே வாரியணைக்கும் கடைசிக் காட்சி அறை குறையாகப்பட்டது. இக் காட்சியைக் கண்டு கல் நெஞ்சக்காரர்களால் எழுப்பப்பட்ட கலகல வென்ற பேரொலி கடைசியாக என் செவிப் பறையிற் பட்டது. உயிரிழக்கும் தருவாயில் இருந்த எங்களுக்கு உலகம் தந்த கடைசி வார்த்தை "தொலைந்தார்கள்" என்பதுதான். மறுகணம் மண்ணுலகம் மறைந்தது. பிணமானோம்.

பாரடா, நண்பா பார்!

பாசத்தால் பிணைக்கப்பட்ட இரண்டு உடல்களை—இன்று மட்டுமல்ல—எத்தனையோ ஆண்டுகளாகப் பலியாக்கி வரும் பைத்தியக்கார உலகத்தைப் பார்! இருள் சூழ்ந்த வாழ்விலிருந்து இன்பந் தரும் எழில் மாளிகையைத் தேடி ஏகிக் கொண்டிருந்த எங்களைக் கத்திக்கிரையாக்கிய கயவர் உலகத்தைப் பார்!!

இந்த உடல் பலிகள் எங்களோடு ஓய்ந்து விட்டது என்று எண்ணுகிறாயா! ஓயாது. உலகம் ஒரு பொது இடம். அதில் தோன்றி மறையும் நாமும் சமமானவர்கள் என்ற உண்மையை மறந்து குலம்—கோத்திரம்—சாதி—மதம்—உயர்வு—தாழ்வு—என்ற உளுத்துப் போன மூட நம்பிக்கைகளுக்குத் தாங்களும் அடிமையான தோடல்லாமல், கதிரவனின் ஒளியை, காற்றை, வான் மொழியும் மழையைச் சமமாக அனுபவித்து வரும் நாம் அனைவரும் சமம் என்ற உண்மைக்கு எடுத்துக் காட்டாக—உள்ளத்தாலும், உடலாலும் ஒன்றுபட்டு வாழும் உயரிய வாழ்கைக்கு உண்மை இலக்காக வாழ விரும்பும் இளங்காளையர்களையும், கன்னியர்களையும் உயிரோடு புதைக்கும் ஊதாரிகள் இந்நாட்டில் இருக்கும் வரை ஓயாது! ஓயாது!!

உத்தமனின் "ஓயாது" என்ற கடைசி வார்த்தை காற்றோடு கலந்து மறைந்தது. கொடுமை தாங்க மாட்டாமல் கொந்தளித்துக் குமுறிய என் உள்ளம் சோர்ந்து களைத்தது. என் கண்களும் அப்படியே அயர்ந்து விட்டன.

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# : இந்திர உலகம் :

T. நாகலிங்கம், முதல் வகுப்பு, மூன்றாம் பிரிவு A

தென்னாட்டில் வேறு எந்த மாவட்டத்திற்கும் இல்லாத தனிச் சிறப்பொன்று மதுரை மாவட்டத்திற்கு உண்டு. ஒருவர் இந்திர உலகம் போக வேண்டும் என்று எண்ணினால் மதுரை K. M. V. மோட்டார் வண்டியில் எறி அமர்ந்து 5-மணி நேரம் கண்ணை மூடிக்கொண்டு தூங்கி விடுவாரானால், அங்கேயே போய் விடுவார். கண்ணயர்ந்தவர் விழித்துப் பார்த்தால் முன் எங்கிருந்து இந்திர லோகம் எகநினைத்தாரோ, அந்த இடத்திற்கும் இந்திர லோகமாகிய இந்த இடத்திற்கும் எத்தகைய ஒற்றுமையையும் காணவியலாது.

அந்த உலகத்தில் பார்க்குமிடங்களிலெல்லாம் பழ மரங்கள், பூந்தோட்டங்கள், சோலைகள், வானளாவிய மரங்கள்' வாழ்க்கையில் அவர் இதுவரை கண்டிராத காட்சிகள் ஆகியவற்றைக் காண்பார். இயற்கையின் எழிலுக்கு இதுவே பிறப்பிடம் என எண்ணுவார். ஐயோ, வெய்யில் தாங்க முடியவில்லையே எங்காவது மரநிழல் பார்த்து அமரலாம் என்று 5 மணி நேரத்திற்கு முன் நினைத்தவர் அம்மாடீ, குளிர் தாங்க முடியவில்லையே, கதிரவன் கண்ணில் படமாட்டானா என்று கலங்கி. கையது கொண்டு மெய்யது பொத்தி, முடங்கிக் கிடப்பார். அங்கு எங்கு நோக்கினும் இயற்கையின் எழிலும், அவ்வெழிலின்பத்தை நுகர வந்த செல்வர்களின் கூட்டமுமே தென்படும். இயற்கைக் காட்சி, இணையற்ற தட்பநிலை, எரிகள், நீர் வீழ்ச்சிகள் பூத்துக் குலுங்கும் பூஞ்செடிகள், இவற்றையெல்லாம் கொண்ட இந்திர லோகத்திற்கு நிகரானது என்றால் மிகையாகாது. மன்னிக்கவும், நான் இரண்டு இந்திர லோகத்தைக் கூறிவிட்டேன் போலிருக்கிறது. இந்நிலையில் நான் நினைவூட்டாது போனால், வாசகர்கள் யாராவது இந்திர லோகத்திற்கு ஓர் பயணச் சீட்டுக் கொடுங்கள் என்று பஸ் கம்பெனியாரிடம் கேட்டு விடுவார்கள். நான் கூறும் இந்திர லோகத்திற்குச் செல்ல வேண்டுமானால் யான் கூறிய தலைப்பின் பெயரைச் சொல்லிச் சீட்டுக்கேட்கக் கூடாது. அசுவமேத யாகம் செய்ய வேண்டுமோ என அஞ்சாதீர்கள். இந்த இந்திர லோகத்திற்கு வேறு பெயரும் உண்டு. எதுவென்றா கேட்கிறார்கள்! இதோ தருகிறேன் விடை, அது தான் 'கோடைக்கானல்' ஆகவே கோடைக்கானலுக்குச் சீட்டுத் தாருங்கள் என்று தான் கேட்க வேண்டும். நான் கூறும் லோகத்திற்குப் போக விரும்புவார்.

இந்த இந்திர லோகத்திற்குச் செல்பவர், டிக்[illegible]ட்டிற்குப் பணத்தை மட்டும் எடுத்துக்கொண்டு [illegible]ப்பட்டுவிடக் கூடாது. பெட்டி, படுக்கையுடன் கம்பளிப் போர்வை, மப்ளர், கால் ஸ்டாக்கிஸ், பூட்ஸ், அமிர்தாஞ்சன டப்பி முதலியவற்றையும் மறவாமல் எடுத்துச் செல்லவேண்டும். இது என்னடா! பாம்பாட்டி மாதிரி கம்பளிப் போர்வை எதற்கென்று தானே கேட்கிறீர்கள்? ரம்பை திலோத்தமையின் அழகிலே மயங்கிவிடும் மயக்கத்தைப் போக்குவதற்காக அதை எடுத்து வைக்க யான் சொல்லவில்லை. தட்ப வெட்பநிலை மாறுபாட்டால் தலைவலி, ஜலதோஷம் எற்படாவண்ணம் தடுக்கவே அவைகள் அவசியப்படுகின்றன எனவே தான் எடுத்து வைக்கச் சொன்னேன்.

இந்திரலோகத்தை எட்டிப் பிடிப்பதற்கு இரண்டு கட்டடங்களில் பிரயாணம் செய்ய வேண்டும். மதுரையிலிருந்து 28-மைல் தொலைவிலுள்ள கோடை ரோடு வரை ஓர் கட்டம். பின் இரண்டாம் கட்டம். அங்கிருந்து நேராக இந்திர லோகம் (கோடைக்கானல் நோக்கிப் பஸ்ஸில் பறக்க வேண்டியதுதான். கொடை ரோடை விட்டுப் புறப்பட்டால் இந்திர லோகத்தை எப்பொழுது பிடிப்போம் என்ற எண்ணம் உள்ளத்தில் எழும். பூலோகத்தை விட்டு 7000, உயரமுள்ள மலை உச்சியிலுள்ள இந்திர லோகத்தை எய்தியவுடன் முற்றிலும் இந்திரலோக வாசியாகி விடுவீர்கள். அழகிய மலர்ச் செடிகளை ஆங்காங்கே பார்த்தவுடன் அகலவிரிந்த கண்களை அதிக நேரம் நாம் மூட மாட்டோம். இதனால் தான் அங்கு செல்பவர்கள் கண்ணிமையாது. கால் பூமியில் பாவாது தேவர்களாகின்றனர் போலும்.

இதற்கு மேல் 500 அடி உயரத்தில் வானிலை ஆராய்ச்சி நிலையம் ஒன்றுள்ளது. வான சம்பந்தமான ஆராய்ச்சிகளை அங்கே அறிந்து கொள்ளலாம். இங்கு எண்ணிறந்த மக்கள் வந்த போதிலும் நெருக்கடியோ, சந்தடியான சூழ்நிலையோ எற்படுவதில்லை. உடல் நலனைக்காணும் காற்று உண்டு என இங்கு மக்கள் செல்கின்றனர். அழகிய அருவிகளும் 'பில்லாக்' எனப்படும் பிளவுண்ட மலையும், காண்போர் கருத்தையும், உள்ளத்தையும் கவரும். இந்திர லோகத்திற்குச் சென்றவர்களுக்குத் திரும்பி வரவேண்டும் என்ற எண்ணம் எழாது அந்தரத்திலே இருக்கும் இந்திரலோகத்தில் எழைகள் இருக்கின்றனரா என்று தானே கேட்கிறீர்கள். அவர்கள் இல்லாத இடந்தான் இல்லையே. காலில் செருப்பின்றி; கட்டப் போதிய துணியின்றி, கடுங்குளிரில் நின்று கல்லுடைத்துச் சாலைகள் போடும் பூவுலக வாசிகள் பலர் இருக்கின்றனர். பூவுலகத்தில் இல்லாத புதுமைகள் பல இந்திர லோகத்தில் இருக்கின்றன. இத்தகைய இந்திர லோகத்தைக் காணத்தவறாதீர்கள்.

# ஆப்ரஹாம் லிங்கன்

அ. பா. இராமநாதன், II U.C., I Group.

"மனிதன் பிறந்தது மனிதனுக்காகவே என்ற மணிமொழியை மண்டலத்தோர் அறிய மாளாத அன்புக்கும், தீராத பகைக்கும் இடையே நின்று போராடி வெற்றி கண்ட சுத்த வீரன்" "கை விலங்கும், கால் விலங்குமாய் மிருகங்களைக் காட்டிலும் கேவலமாய் நடத்தி வந்த கொடுமைக்கு விடை கொடுத்தனுப்பிய கருணை வள்ளல்"

"பிறவியில் பேதம் கற்பித்தது பெம்மான் அருள்", என்று பிதற்றிய பித்தர்களின் சித்தத்தைக் கலக்கிப் பேதத்தால் பிறவி யில்லை, பிறவியாலும் பேதமில்லை என்று வாதப்போர் நடத்தித் தர்க்கத்தால் தருக்கர்களின் வாதத்தைத் தவிடுபொடியாக்கிய தயாளன்". இந்த மாவீரன் 1809-ம் ஆண்டு பிப்ரவரித் திங்கள் 12-ம் நாள் நாலின் க்ரீக் என்ற இடத்தில்பிறந்தான். தந்தை ஒரு தச்சன் மரவீடு. சுற்றிலும் காடு. அண்ணன்மார் இரண்டு பேர். தாயில்லை. இருப்பவள் சிற்றன்னை. தனது ஆறாவது வயதிலேயே தந்தையை இழந்து விட்டான். தன் சிறிய தாயாரோடு இருந்தபோது நான்கைந்து மாதங்கள் தான் அவன் உருப்படியாகப் படித்திருக்கின்றான். இவனுடைய பதினேழாவது வயது வரையிலும் படித்தது நான்கு மாதங்கள் தான். குடும்பம் அவ்வளவு வசதியற்றுப் போய் விட்டது. அடிமைகளின் வாழ்வை வளமாக்கப் பிறந்த ஆப்ரஹாம் தன் வாழ்க்கையைப்பற்றிச் சிந்திக்கின்றான். ஓஹியோ நதிக்கரையில் இரண்டுபேரை ஏற்றிக்கொண்டு ஓடக்காரர்கள் ஆற்றின் இக்கரையிலிருந்து அக்கரைக்குக் கொண்டு செல்லுகிறார்கள். இது தான் சுலபமான வேலை. படித்துத் தெரிந்து கொள்ளவேண்டிய அவ்வளவு நுண்கலையல்ல. பழகுவதற்கும் பல நாட்கள் தேவையில்லை. இதுதான்சரி என முடிவு கட்டினான். மறுநாட்காலையிலிருந்து நமது வருங்காலக் குடியரசுத் தலைவன் கூலிக்குப் படகோட்டியானான். பல நாட்கள் ஓஹியோவின் நண்பனாய்க் கரைசேர விரும்புகிறவர்களுக்கு உதவியாய் வேலைசெய்து வந்தான். ஓய்ந்த நேரமான இரவில் நன்றாக எழுதப் படிக்கத் தெரிந்து கொண்டான். அதிலும் பல அறிஞர்களுடைய வாழ்க்கைக் குறிப்புக்களையும், பல ஆசிரியர்களுடைய நாடகங்களையும் படிப்பதில் ஊக்கம் பெற்றான். அதிலும் ஷேக்ஸ்பியர் நாடகங்களைச் சதா படித்துக் கொண்டிருப்பான். நகைச்சுவை உள்ளம் படைத்தவன். எப்போதும் நண்பர்களிடத்தில் நகைச்சுவையாகவே பேசிக் கொண்டிருப்பான். 1932-ல் நீயூஆர்லியன்ஸில் தன் எசமான் தன் பண்ணையை விற்றுவிட்ட காரணத்தால் இவன் ஒரு ஸ்டோரில் விற்பனையாளனாகவும், பிறகு போஸ்ட்மாஸ்டராகவும் வேலைசெய்ய நேர்ந்தது. ஆனால் அவன் செய்த இந்த இரண்டு வேலைகளிலும் ஒன்றில் ஒழுக்கமுள்ளவன் என்று இவனைப்பற்றிப் பிறர் தெரிந்து கொள்ளவும், மற்றொரு வேலையில் வெளியுலகத்தைப் பற்றித் தான் நன்றாகத் தெரிந்து கொள்ளவுமான வாய்ப்புக் கிடைத்தது. 1832-ல் இல்லினாய்ஸ் சட்டசபைக்கு அங்கத்தினாகத் தேர்தலில் நின்று தோல்வியுற்றான். ஆனால் 1834-ல் வெற்றியடைந்தான். 1842-ம் ஆண்டு நவம்பர் திங்கள் 4-ம் நாள் ஆப்ரஹாம் லிங்கனுக்கும், மேரிடாட் அம்மையாருக்கும் சிறப்பாகத் திருமணம் நடைபெற்றது. இவனுடைய மனைவி மேரிடாட் இவனைக் கணவன் என்ற கண்கொண்டு பார்ப்பதைவிடச் சிறந்த அரசியல் மேதை, படிப்படியாக முன்னேறும் நிதானஸ்தன், காலமறிந்து கடமையை செய்யும் காரியவாதி, ஏழைகளுக்காக இரக்கங்காட்டும் இருதயமுடையோர் எனவும், தன் கணவனுடைய முன்னேற்றமே தன் முன்னேற்றமெனவும் கருதி வந்தாள். இயற்கைச் சுபாவத்தால் எப்போதாவது ஒரு சமயம் இவன் சோர்ந் விட்டால் தட்டிக் கொடுத்து

கொண்டு காரியங்களைச் செய்ய ஊக்குவாள். கணவர் என்று அழைப்பதைக் காட்டிலும், தலைவர் என்று அழைப்பதிலேயே ஆசை கொண்டவள். பல பேருடைய அன்பைப் பெற்றவன், அமெரிக்க நாட்டின் அருமை மகன், உண்மையான குடியரசு வாதி, மர வீட்டிலிருந்து வெள்ளை மாளிகை வரையிலும் போகப் போகின்றான் என்பதை அவனுடைய வாழ்க்கையின் முன்னேற்ற அளவுகோலை வைத்துப் பார்த்தாலே தெரியும். தாயை இழந்து, தந்தையை இழந்து, அண்ணன்மார்களை விட்டுப் படகோட்டிப் பல வேலைகளைச் செய்து இன்று சட்டசபை உறுப்பினன் ஏன்.? செனேடர். எவ்வளவு இடுக்கண்கள் வந்தாலும் கலங்காதவன், என் தலைவன் என்று சொல்லிச் சொல்லிப் பூரிப்படைவாள் அவன் மனைவி. 1861-மார்ச்சு 4-ந்தேதி தான் லிங்கன் முதன் முறையாகத் தலைவராகத் தேர்ந்தெடுக்கப்பட்டான். 1861 ஏப்ரல் 12-ந் தேதி கிழக்கு வர்ஜீனியாயாவுக்கும், மேற்கு வர்ஜீனியாவுக்கும் ரன்புல் என்னுமிடத்தில் சண்டை மூண்டுவிட்டது. தலைவராக வந்த 40-நாட்களுக்குள் உள்நாட்டுப் போர் மூண்டுவிட்டது. இந்த உள்நாட்டுச் சண்டை முடிவதற்கு முன்பே தன் பதவிக் காலம் முடிந்தது. ஆனால் மீண்டும் தலைவனாகத் தேர்ந்தெடுக்கப்படுகிறான். 1865-ம் ஆண்டு ஏப்ரல் மாதம் 7-ம் நாள் அவ்வாண்டுதான் போர் முடிந்தது. எதிர்ப்படையினர் சரணமடைந்து விட்டனர் இதற்கு முன் பல முறை சமாதானப் பேச்சு முறிந்தது எனினும் இம்முறை வெற்றி. இதற்குக் காரணம் யார்? ஆப்ரஹாம் லிங்கன் தான். சம்டர் கோட்டைமேல் மீண்டும் ஐக்கிய அமெரிக்காவின் கொடியைக் கம்பீரமாகப் பறக்க விட்டார்கள். காற்றலைகள் கொடியைக் கட்டிப் பிடித்து முத்தமிட்டு விடுவதைப் போலவே படபட வென்று பட்டொளி வீசிப் பறந்தது. வெற்றிக்கு அறிகுறியாகக் குண்டுகள் முழக்கஞ் செய்தன. தலைவர் பார்ப்பதற்காக அன்று ஒரு நாடகத்தை ஏற்பாடு செய்திருந்தார்கள். பேர்ட்ஸ் என்ற கொட்டகையில் என் அமெரிக்க சோதரன் என்ற நாடகம் ஆரம்பித்த சிறிது நேரத்திற்கெல்லாம் ஆப்ரஹாம் லிங்கன், மனைவி மேரிடாட், மெய்காப்பாளன், அவனுடைய மனைவி ஆக நால்வருமாக உள்ளே நுழைந்தனர். கொட்டகையில் ஒரே ஆரவாரம். எல்லோரும் எழுந்து நின்று தலை வணங்கித் தொப்பிகளை எடுத்து மரியாதை செய்தார்கள். சிதைய இருந்த அமெரிக்காவுக்குப் புத்துயிர் அளித்த பெருந்தகை உள்ளே வந்திருக்கின்றான் கொட்டகை ஒரே ஆனந்தக் கடலில் மூழ்கியது. ஒருவன் குதிரையைக் கொட்டகையின் வெளியே நிறுத்தி உள்ளே நுழைகிறான். அவன் மனித உருவில் வந்த ஓர் மரண ஆயுதம். அவன் உள்ளே நுழையும் போது சரியாக இரவு 10-மணி. இன்னும் கொஞ்ச நேரத்தில் நாடகம் முடியப்போகிறது. கதையும் கடைசி கட்டத்துக்கு வந்துவிட்டது. தலைவன் வாழ்வும் கடைசிக் கட்டத்தை நெருங்குகிறது. ஒரு சீட்டுக் கொண்டு வந்து கொடுக்கப்பட்டது. அதில் அவசரமாகப் பார்க்க வேண்டும் என்று எழுதப்பட்டுக் கீழே வில்கிபூத் என்று கையொழுத்துப் போடப்பட்டிருந்தது. இந்தச் சீட்டைப் பார்த்ததும் "உள்ளே வர விடு" சாவே வா! என்றழைப்பதைப் போல் சாவாக வந்த சண்டாளனை அனுமதித்து விட்டான். காதில் ஏதோ சொல்பவனைப்போலக் குனிந்தான் பூத். அவர் காதுக்கு நேராக கைத்துப்பாக்கியை நீட்டினன். படார் என்ற சத்தம் கேட்டது தலை சாய்ந்து விட்டான் அடிமைகளின் தந்தை. மெய்காப்பாளன் எழுந்து இவனைப் பிடிக்க முயன்றான். கையிலிருந்த கத்தியைக் காட்டிவிட்டுத் தப்பித்து ஓடிக் குதிரை மேல் ஏறிக் காற்றாய்ப் பறந்து விட்டான். ஜனங்கள் கோவென அழுதார்கள். தலைவன் இறந்து விட்டான் என்று தெரிந்தவுடனே மக்கள் தலையிலும், முகத்திலும் அறைந்து கொண்டார்கள். நீக்ரோக்கள் தங்கள் கருத்த தோல் சிவந்து போகுமளவுக்கு, ரத்தம் கசியுமளவுக்கு மார்பிலும், முகத்திலும் அடித்துக் கொண்டார்கள். உலக ஒற்றுமைக்கு உழைத்த உத்தமன். நீதி ஒன்று

தான் வல்லமை பொருந்தியது என்று உலகுக்குக் காட்டியவன். அன்பாயிருப்பதும், மன்னித்து விடுவதும் அவனுடைய நீங்காக் கடமைகளாயிருந்தன. அடிமை வியாபாரம் அழியாத இழிவைக் கோத்துக் கொண்டிருந்த இரும்புச் சங்கிலியைத் தகர்த்தெறிந்து தன் காலத்தைத் தங்க காலமாக்கிய பெருந்தகை. சட்ட திட்டமும் விசுவாசமும் அதிகாரத்தை அளவறிந்து உபயோகிக்கும் ஆற்றலும் கொண்டவன். அமெரிக்காவில் பிறந்ததால் தான் பெருமையடையாமல், தான் பிறந்ததால் அமெரிக்கா பெருமையடையுமளவுக்குப் பேராற்றல் பெற்றிருந்த சீர்திருத்தச் செம்மல்முடி சாய்ந்து விட்டான்.

சுட்டுவிட்டு ஓடிய வில்கிபூத்தை ஜனங்கள் விடவில்லை. பின்னாலேயே ஓடினார்கள். காரில் ஓடியவர், குதிரையில் ஏறி ஓடியவர்களுமாகப் பின்னாலேயே துரத்திக்கொண்டு ஓடினார்கள். ஒரு கிடங்கில் போய் ஒளிந்து கொண்டான். பின்னாலேயே போனவர்கள் அவனைப் பிடித்து நார் நாராகக் கிழித்தார்கள். பழிவாங்கும் உணர்ச்சி பாமரமக்களுக்கு வருவது இயற்கை தான். அந்த ஆத்திரத்தில் அவன் உடலைச் சின்னாபின்னமாக்கினார்கள். இறந்தான் வில்கிபூத். எனினும் மாசற்ற தலைவன் உயிர் பிழைக்கவில்லை.

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# வள்ளைப் பாட்டு

தி. வ. தெய்வசிகாமணி, முதல் வகுப்பு, பிரிவு III ஆ.

இலக்கிய இலக்கணங்கள் தமிழின் அங்கங்களாக இருந்து தமிழைக் கவின் பெறச் செய்தன. தமிழ் வளர்ந்த—வளர்க்கப்பட்ட விதங்கள் பலப்பல. சமயங்கள் வளர வேண்டித் தமிழ் வளர்க்கப்பட்டது. மணிமேகலை போன்ற இலக்கியங்கள், பௌத்த சமயத்தைப் பரப்ப வேண்டித் தமிழில் இயற்றப் பட்டன. அவை பெரும்பாலும் இலக்கியங்களாகவே காணப்பட்டன. தமிழ் அதிகமாக வளர்க்கப்பட்டது செய்யுள் மூலம் தான். பலப்பல விதமான செய்யுட்கள்—பாடல்கள் மூலம் ஓரளவு தமிழ் வளர்ந்தது. உதாரணமாகப் பிள்ளைத் தமிழ், உலாப் பிரபந்தங்கள், வள்ளைப் பாட்டு போன்றவையாகும்.

வள்ளைப்பாட்டு அவ்வகையில் தமிழை வளம் படுத்திய ஒருவகைச் செய்யுள். இக்காலத்தில் இதைக் கேட்பது மிகமிக அரிதாயினும் பண்டைக் காலத்தில் அது சாதாரணமாக எல்லா இல்லங்களிலும் பாடப் பெற்றது என்பது உள்ளங்கை நெல்லிக்கனியாம். வள்ளைப் பாட்டாவது, மகளிர் நெற் குற்றும்போது கவலை தோன்றாதிருக்கும் பொருட்டுப் பாடும் ஒரு வகைப் பாட்டாகும். இவை தனிச்சிறப்பு வாய்ந்தவை. பலவித கருத்துக்கள் அமையப்பெற்று, பாடுகின்றவரின் உள்ள உணர்ச்சிகளை வெளியிடும் பாடல் ‘அவலிடி’ என்றும், ‘அம்மானை வள்ளை’ என்றும், ‘உலக்கைப் பாட்டு’ என்றும் வழங்கப்பெற்றது.

விஞ்ஞான மோகினி, தன்னுடைய விஞ்ஞான விளைவு என்னும் வலையினால் இவ்வுலகைத் தன்னிடம் சிக்க வைத்திருக்கும் இந்நிலையில், தமிழ் நாட்டிற்கே உரித்தான தனிப்பெரும் பண்பாடு மறக்கப்பட்டது. ஒரு பண்பாட்டின் மீது மற்றொன்று ஆதிக்கம் செலுத்தும் போது, முதற் பண்பாடு அழிக்கப்படுவது கண்கூடு; இவ்வுலகத் தியற்கையும் கூட. உதாரணமாக, தமிழ் நாட்டின் நெற்குற்றும் பண்பாடு, விஞ்ஞானத்தின் விளைவுகளில் ஒன்றாகிய இயந்திரங்களின் ஆதிக்கத்தினால் இன்று அழிந்துபட்டிருக்கின்றது. இதை விஞ்ஞான முன்னேற்றம் என்று கூறினாலும், அதில் ஒரு விதச் சுவையையும், குறிப்பாகச் செவிச்சுவையைக் கூடக் கேட்க இயலுவதில்லை. கேட்கவொண்ணாத பேரிரைச்சலைத் தவிர வேறு எந்த வித கானத்தையும் ஈர்க்க முடியாது. நிற்க, விஞ்ஞான ஆதிக்கம் நம் பண்பாட்டினை அழுத்த, அதற்கேற்ப நாமும் பண்டைய கலாச்சாரங்களை மறந்தே விட்டோம். என்? வள்ளைப்பாடல் என்றால் என்ன என்று நம்மில் சிலர் கேட்குமளவுக்குக் கூட மறக்கும் நிலையில் வாழ்கின்றோம். அவைகளின் தன்மைகள் சிலவற்றைக் கவனிப்போம்.

ஒரு வேங்கை மர நிழலில் இரு மாதர்கள் தங்கள் கைகளில் பருத்த உலக்கைகளைத் தூக்கிக் கொண்டு நெற்குற்றுவான் வேண்டி நிற்கின்றார்கள். கல்லினால் செய்யப்பட்ட உரல் ஒன்றும் மருங்கில் இருந்தது. முதல் மகள், தன்னுடைய தோழியை நெற்குற்றுவதற்கு அழைக்கும் கருத்தமைந்த பாடலைப் பாடுகின்றாள். மற்றவள் ஒரு தலைவனுடன் காதல் கொண்டவள்; அத்தலைவன் தினம் வந்து போகின்றான். இச் செயலை இவள் விரும்பாமல், தன்னுடைய விருப்பத்தைப் பூர்த்திசெய்ய வேண்டும் என்னும் கருத்துப்பட, பாடலைப் பாடுகின்றாள். இதற்குள் அவள் குறிப்பிட்ட தலைவன் மறைந்திருந்து கேட்டான். இவளுடைய கருத்தை உணர்ந்த அத் தலைவன், அம் மங்கையின் பெற்றோரிடம் மணம் பேசத் தன் குலப் பெருமக்களைத் தூது அனுப்புகின்றான். ஆஹா! இந் நிலையில் வள்ளைப்பாட்டு மணத்திற்கு தூது பேசும் வகையில் என்ன அருமையாக வேலை செய்கின்றது பார்த்தீர்களா!

இவ் வள்ளைப் பாட்டானது அயர்வு தோன்றாமலிருக்க வேண்டிப் பாடும் பாட்டுக்கள் ஆகையால், எவற்றையும் பாடச் சந்தர்ப்பம் உண்டு. இவைகளின் மூலம் தான் மங்கையர்களின் உள்ளக் கருத்து—மனநிலை வெளிப்படும். ஒரு மங்கை, தன் தலைவனின் வருகையை அறிந்தும் அறியாதது போன்று,

‘பாவடியுரல பகுவாய் வள்ளை
எதின் மாக்கள் நுவறலும் நுவல்ப’ (குறு.89)

என்று கூறுவதாகக் குறுந்தொகை ஆசிரியர் கூறுகின்றார். இங்ஙனமாகக் காதலின்பமானது வள்ளைப் பாட்டோடு இயைந்து நடக்கின்றது.

இக்கால மக்கள் நெற்குற்றுவதற்காகச் சோம்பேறித்தனப் படுகின்றனர். ஆனால் அக்கால மகளிருக்கு அது ஒரு பாடிமகிழும் இன்பபொழுதாக—உள்ளங்களை வெளித்திறந்து காட்டும் சந்தர்ப்பமாக விளங்கியது. தவிர, கடவுளர்களையும், வேந்தர்களையும், தமையன்மார்களையும், வள்ளையிற் பாடும் பழக்கமுமிருந்தது.

மாணிக்கவகசகர் இயற்றிய ‘திருப்பொற் சுண்ணம்’ என்ற செய்யுள் முழுவதும் வள்ளைப் பாட்டுக்களால் ஆனவை. அவர் எந்தத் தருணத்தில் மகளிரைப் பற்றி நினைத்தாலும், அவருக்கு வள்ளைப்பாட்டு நினைவுக்கு வருவதால் அவர், வள்ளை வெள்ளை நகையார்’ என்று குறிப்பிடுகின்றார். கலித்தொகை என்ற நூலில் இதைப் போன்று எராளமான வள்ளைப் பாடல்களைக் காணலாம்.

(82-ம் பக்கம் பார்க்க)

# நமது உரிமையும்—கடமையும்

ச. தயாநிதி, II U.C., III-B.

உலகம் சக்கரம்போன்று சுழன்று கொண்டே இருக்கிறது. நன்மையும், தீமையும்—ஒளியும், இருளும்—எழுச்சியும், வீழ்ச்சியும் அந்தச சக்கரத்தில் இடம்பெற்று மாறிமாறிச் சுற்றுகிறது. சக்கரமும், இயற்கை என்ற இணையற்ற சக்தியினால் இயக்கப்பட்டு, மிக விரைவாகச் சுற்றுகிறது. அந்தச் சக்கரத்தில் அறிவு தீட்டப்படுகிறது. அதிலிருந்து உரிமை, கடமை என்ற இரண்டு பொதிகள் மிக விரைவாக வெளிப்படுகின்றன. அப்பொதிகள், அறிவற்றவர்களின் அகக் கண்களைக் திறக்க—உணர்ச்சியற்றவர்களிடம் உரிமைக் குரலை உண்டாக்க, கருத்தற்ற மக்களிடையே கருத்தோடு கடமையைக் கற்பிக்க—பிறந்த நாட்டை பிறர்க்கடிமை செய்து வாழாமல் உரிமையோடு ஆள வேண்டுமென்ற உணர்ச்சிக் குரலை உண்டாக்க—பண்பு கெட்டு பாழ் நெறியில் செல்லும் பரிதாபத்திற்குரிய மக்களின்பத்தைப் பகுத்தறிவுப் பாதைக்கு அறை கூவி அழைக்க—நீதியை இழந்த நாட்டிலே நேர்மையை நிலை நிறுத்த, இந்த இரண்டு பொதிகளும் அரிய ஆயுதமாகப் பெரிதும் பயன்படுகின்றன.

உரிமையும், கடமையும் ஒரு தாய் வயிற்றில் உதித்த இரண்டு சேய்கள்—ஒரு நாட்டின் இரண்டு கண்கள். ஒரு நாணயத்தின் இரண்டு பக்கங்கள். நாணயத்தின் எப்பக்கம் தேய்ந்தாலும் அது செல்லாக் காசாகி விடும். அதேபோல—உரிமையை இழந்த நாடும், கடமையைத் துறந்த மக்களும் உலக அரங்கின் முன் ஒன்றுபட்டு வாழ முடியாது, அதோடு மட்டுமல்ல, அரசியல் துறையிலே ஆதாரம் காட்டி,—விஞ்ஞானத் துறையிலே வீரம் பேசி விளங்க வைப்பது—உரிமை.

அறிவைப் புரியும் அளவிலே தெரிய வைத்து திரண்ட கருத்துக்களைத் திறம்படக் கற்பிப்பது—கடமை.

மறைந்து கிடந்த மாபெரும்—சாகாத—சரித்திரப் புகழை பாரெங்கும் பரப்ப வேண்டியது,—உரிமை.

உரிமையோடு பரப்பியதைப் பலரும் பயன் அடைய அதன் பண்பையும் பயனையும் விளக்கிக் காட்டி, மக்களை மாக்கள் தன்மையிலிருந்து மாற்றி, மடமையற்று உரிமையுடன் வாழ வழி வகுத்துக் கொடுப்பது—கடமை.

நாட்டின் நல் வாழ்விற்காகவும், சமூகத்தின் முன்னேற்றத்திற்காகவும், என்றும் அறிவை நிலையான முறையிலே நேர்மையான பாதையில் செலுத்தி, பயனடையச் செய்வது—உரிமை.

சரிந்து கிடக்கும் சாக்கடைச் சமூகத்தைச் சீர்படுத்த உரிமையை உரிய ஆயுதமாகக் கொண்டு சீர்திருத்தக் கட்டிடத்தைச் செதுக்கும் சிற்பிதான்—கடமை,

அடிமை வாழ்விலே அல்லலுற்று அவதியுறும், ஆயிரம் ஆயிரம் பகுத்தறிவை மறந்த மக்களிடையே உரிமை உணர்ச்சியை ஊட்டி பகுத்தறிவு பாசறைக்குஅழைத்துச்செல்ல வேண்டியது—உரிமை.

அதே நோக்கத்திலே, பாசறைக்கு அழைத்துச் செல்லும் மக்களை பண்பான முறையிலே வழிகள் பல காட்டி, உண்மையின் விளிம்பிலே விளங்க வைப்பது—கடமை.

உணர்ச்சியினால் உந்தப்பட்ட உள்ளங்கள் இரண்டு எதிர்த்து வரும் இடையூறுகளுக்கு எள்ளளவும் அஞ்சாது போராடப் பெரிதும் பயன் படுவது—உரிமை.

பெற்ற பயனைப் பாரிலே பரப்பி பாழ்பட்ட தமிழர் வாழ்வை சீர்படுத்தப் பெரிதும் பயன் படுவது—கடமை.

கோடிவீட்டுக் குப்பன் குடித்து விட்டு ஆடுகிறான், அடுத்தவீட்டு ஆறுமுகம் அனாவசிய விஷயங்களைப் பற்றிப் பேசு

கிறான் என்றால், அந்தப் பேச்சை யகற்றவும், குடிக்கும் குறையை யுணர்த்தவும், அறிவைப் புகட்டிக் கட்டுப் படுத்தப் பெரிதும் பயன்படுவது—உரிமை.

அப்படிப்பட்ட உரிமையைப் பருத்திச் செடியிலே பார்த்த பஞ்சுபோல் விட்டு விடாமல், ஆலையிலிட்டு அழகிய துணியாக நெய்து பயன்படச் செய்வதுபோல்; உரிமையோடு அறிவுறுத்தியதைப் பலருக்கும் பயன்படும் அளவிலே தானும் அதற்கு ஒரு உதாரணமாக விளங்கி மக்களினத்தைத் திருத்த வேண்டியது—கடமை.

அடிமைத் தளையிலே அல்லலுற்ற நேரத்தில் அடிமைத் தலையை அகற்றி உணர்ச்சியோடு சுதந்திரப் பறவையாக வெளியே உலாவவிடப் பெரிதும் பயன் பட்டது—கடமை.

அடிமை அரவத்தின் நச்சுப் பற்களிடையே நசுக்கப்பட்ட நேரத்தில், உரிமைக் குரலை யெழுப்பி. "அறப்போர் தொடுத்து, ஆயிரம் ஆயிரம் இடையூறுகளுக்கும் எள்ளளவும் அஞ்சாது, மார்பிலே குண்டுபட்டு மரணத்தை அணைப்போமே தவிர மாற்றானிடம் சரண்புக மாட்டோம்" என்று போரிட்டது—கடமை.

அரசியல் துறையிலே நடக்கும் அட்டூழியங்களை அம்பலப்படுத்தி தீயதை முறியடித்து நன்மையை வரவேற்க வேண்டியது—உரிமை.

அத்தகைய நன்மையைச் சீர்திருத்தப் பாதையிலே செலுத்தி அதன் பண்பையும், பயனையும் அடையச்செய்ய வேண்டியது—கடமை. ஆகையால், உரிமையின் விளிம்பிலே கடமை நடமாடுகிறது—கடமையின் கோடியிலே உரிமை எதிரொலிக்கிறது.

எத்தனையோ மாபெரும் உன்னதத் தலைவர்களை இந்த உலகம் கண்டு இருக்கிறது. புத்தர் வாழ்ந்தார்—தன் வாழ்நாளில் ஆயிரக்கணக்கான மக்களின் அல்லலை யகற்ற வழி கண்டார்—இயேசு வாழ்ந்தார், தான் துன்பத்தின் சிலுவையில் ஆணியினால் நசுக்கப்பட்ட நேரத்திலும், தன்னுடைய துன்பத்தைக் கருதாது, பாவத்தைத் தேடிக்கொள்ளும் மக்களினத்தின் பாவத்தைத் துடைத்தற்கு வழி கண்டார். நம் கண் முன்னாலேயே கண்டோம், அஹிம்ஸா மூர்த்தி, அன்பின் கீர்த்தி, காந்தியாரை. காந்தி வாழ்ந்தார், ஆங்கிலேயன் அடிமைத் தளையிலே கட்டுண்ட நாகம்போல உரிமையை இழந்து, கடமையைத் துறந்து மடமையிலே சென்ற நேரத்திலே, கடமையை உரிமையோடு ஊட்டி சத்தியாகிரகத்தை உரிமை ஆயுதமாகக் கொண்டு சுதந்திரத்தை வாங்கிக் கொடுத்தார். அத்தகையவர்களின் திருவுருவத்திற்கு மாலையிட்டு, மண்டியிட்டு வணங்க வேண்டிய அவசியமில்லை அவர்களின் உள்ளக் கோயிலிலே உதயமான உண்மையான உருவத்தை—அரிய பெரிய கருத்துக்களைக் கடைப்பிடிப்பதாலேயே உண்மையான உலகைக் காண முடியும். அந்த நிலையை அடைய, உழைப்பாளியும், உல்லாசபுரி வாசியும் கைகோக்க வேண்டும், பணக்காரனும், பாட்டாளியும் உரிமையை உணர்ந்து கடமையை நிறைவேற்றப் பங்குகொள்ள வேண்டும். இத்தகைய மக்களுளம் உரிமைக் குரலை எழுப்பிக் கடமையைக் கருத்தோடு செய்ய முற்பட்ட நேரத்திலே அரசியல் துறையிலே, நன்மை பயக்கும் சட்டங்கள் பல வகுத்து, வேண்டிய மட்டும் பொருளுதவி செய்து பாழ்பட்ட மக்களினத்தைப், பகுத்தறிவு கோட்டமாக்கப் பெரிதும் பயன்பட வேண்டும்.

இன்றைய சமுதாயச் சூழ்நிலை தாழ்ந்து கிடக்கிறது. பஞ்சப் பேய்கள் பல்லிளித்து, பட்டினிப் பேய்கள் பயங்கரக்களியாட்டம் ஆடுகிறது. தம் நாட்டிலே நடத்த முடியாத காரணத்தினால், நம் நாட்டிலே புகுந்து, "யாதும் ஊரே யாவரும் கேளிர்" என்ற மனப்பான்மை கொண்ட நம்மிடையே வட்டிக் கடைகளைக் கொண்டு வஞ்சித்து கொள்ளை லாபம் கண்டு குபேரர்களாகக் காட்சியளிக்கும் அந்த தன்னலப் பேய்கள், பாமர மக்களின் நெஞ்சைப் பிடிக்கும் வஞ்சகக் கூட்டங்களை அறை கூவி அழைக்கும் காலனிடம் அனுப்பும் நாள்தான் உண்மையான தமிழர்கள் வாழ வழி வகுத்த உன்னதத் திரு நாள். உழைப்பாளியின் உதிரத்தை உறிஞ்சி உன்மத்தர்களையும், எத்தர்களையும் உருவாக்கி உல்லாச புரியிலே உலவ

விடுகிறது இன்றைய சமூகம். சாலையின் ஓரத்திலே சஞ்சலமற்று, முட்டிக்குமேல் முழங் கந்தை, வானமே கூறையாக, நடைபாதையே தாழ்வாரமாக, துன்பத்தின் சிகரத்திலே அல்லல் படும் ஆயிரம் ஆயிரம் ஏழைகளை உருவாக்கி, அழுத நேரத்திலே, பட்டாடை போர்த்திப் பகல் வேஷத்தில் திரியும் பணக்காரப் பேய்களை உண்டாக்கி உல்லாசம் பாடியபடி தான் இருக்கிறது இன்றைய சமூகம். இந்நிலை மாற வேண்டும். அல்லது மாற்றப்பட வேண்டும். பகுத்தறிவு படைத்த மக்களினம் பாரிலே உலவவேண்டுமானால், மூடக் கொள்கைகளை முறியடித்து வைதீக வெறி பிடித்த மக்களினத்தைச் சீர்படுத்தி—பாழ்பட்ட தமிழரின் வாழ்வைப் பகுத்தறிவுக் கோட்டமாக்க, எல்லோரும் ஒன்றேபோல் ஓரினமாய், உழைத்து, பிறர் துன்பத்தைப் பறிக்காது, "யாதும் ஊரே யாவரும் கேளிர்" என்று வாழ வேண்டும். இந்த நிலையை உண்டாக்க எப்படியும் ஒரு புரட்சி இரத்தப் புரட்சியாக மாறாமல் கருத்துப் புரட்சியாக அமைக்க வேண்டும் இத்தகைய சீரிய பணி வருங்கால வாலிபச் சிறுவர்கள், எதிர்கால இந்நாட்டின் ஏந்தல்களாகிய நம்மிடம் உள்ளது. இந்த நிலையை யுண்டாக்க, உரிமையையும், கடமையையும் கொண்டு உண்மையான உலகை உண்டாக்க வேண்டும். வாளினாலும், வலிய ஆயுதத்தாலும் உண்மை உலகை உருவாக்க முடியாது, சீரிய மாறுதல்களை இளைஞர்கள் உண்டாக்கினால்தான் உண்மையான உலகைக் காண முடியும். இந்த நிலை வெகு தூரத்தில் இல்லை. இமயத்தின் சிகரத்திலே இருந்தாலும் எட்டிப்பிடிக்கும அளவிலே டென்சிங், ஹிலாரிகளாக இருக்கிறோம் என்று கூறிக்கொண்டு என்னுடைய கட்டுரையை முடித்துக் கொள்ளுகிறேன்,

# வள்ளைப் பாட்டு

(79-ம் பக்கம் தொடர்ச்சி)

சிலப்பதிகாரத்தில் வரும் மகளிர் முடியுடை மூவேந்தர்களையும் பற்றி வள்ளையில் பாடுகின்றனர். சிலப்பதிகாரம் தந்த சொல்லின் செல்வர் இளங்கோவடிகளும் வள்ளையைப் பற்றிப் பெருமிதத்தோடு தன் கருத்தைப் பின் வருமாறு தெரிவிக்கின்றார்.

'சந்துரற்பெய்து தகை சாலணி முத்தும்
வஞ்சி மகளிர் குறுவரே வான் கோட்டால்
கடந்தடு தார்ச் சேரன் கடம் பெறிந்த வார்த்தை
படர்ந்த நிலம் போர்த்த பாடலே பாடல்
பனந் தோடுளங் கவரும் பாடலே பாடல்'

மேலும் கலிங்கத்துப் பரணியில் வரும், பேய்கள் கூட, விசயதரனை—போரில் வெற்றி கண்ட பேரரசனை பரணி பாடுவதோடு 'சும்மேலா சும்முலக்காய்' என்று முடியும் வகையில் வள்ளை பாடுவதைக் காண்கின்றோம்.

பெரும்பான்மையான புலவர்கள் இவ்வள்ளையைப் பற்றிப் புகழ்ந்து பலவாறு பாடியுள்ளனர். பாண்டிய நாட்டில், வீடுகள் தோறும் வளர்க்கப்படுகின்ற பறவைகளானவை மகளிர் இனிய குரலினாற் பாடுகின்ற வள்ளைப் பாட்டினைக்கேட்டு உறங்குமாம். இதனைத் திருவள்ளுவமாலை என்னும் நூலில், புலவர் கபிலர் '..............மனையளகு வள்ளைக் குறங்கும் வளநாட' என்று குறிப்பிடுகின்றார். சோழ நாட்டைக் குறித்துப் பாடுகையில் 'வீடெல்லாம் வள்ளைப் பாட்டொலி பூணும்' என்று புலவர் ஒருவர் பாடுகின்றார்.

இவ்வாறு பழங்காலத்தில் இல்லந் தோறும் இவ்வள்ளைப் பாட்டொலியின் முழக்கம் கேட்டுக் கொண்டிருந்தது. ஆனால், இன்று நாட்டுப் புறங்களில் காண்பதே அரிதாயிருக்கிறது. அப்படியும் கேட்க முற்படின், வள்ளைப் பாடலுக்குப் பதிலாக 'ஹூம்' என்ற ஒரு பெரிய மூச்சின் ஒலியைத் தான் கேட்க இயலும். இந்நிலையை அடியோடு மாற்றியேயாக வேண்டும். பழந்தமிழ்க் கலாச்சாரம் பழைய நிலைக்குக் கொண்டுவரப் படல் வேண்டும். இதுவே இன்றைய தமிழ் நாட்டின் மாற்றங்களில் ஒன்றாக விளங்க வேண்டும்.

# నిద్రతో కుస్తీ

## ఆరంబాకం ఆళవందార్లు.

'ఇంటిలోనిపోరు యింతింత కాదురా' అన్నాడు వేమన. బాగనే చెప్పాడు. మరేం మా అమ్మ యెప్పుడు కట కట లాడుతుంటుంది నామీద. నిల్చుంటేతప్పు. కూర్చుంటే తప్పేయెప్పుడు చదువూ చదువూ అంటుంది. పాడుచదువు బండలు కాను. నేనున్నూ యేకాలంలో 35 మార్కులకి పైగా తీసేటందుకు నాపుణ్యాన్ని పుచ్చనివ్వలేదు గాని... మరి యిలా వేదిస్తుంటే ఆమె కేంలాభమంట ? అదృష్ట ముండాలి, ఫ్యాసు కావాలిగాని - మాఅమ్మకీ వేదాంతం లోనమ్మకం కుదురలేదుగాని నానాతిట్లతో రభసచేసేది. తిట్లతిక్రమించినప్పుడు మిద్దెమీది కెళ్లి తలదాచుకొనే వాణ్ని. ఒకనాడు ఉన్నారుకదా కాలేజీ మహాశయులు. (Progress report)ని పోస్టుమూలకంగా పంపారు. అది మాఅమ్మ చేతిలో పడ్డది. అంతే మాఅమ్మ భీకరకపాయిత నేత్రయై దూషణావళిస్తోత్రాన్ని ప్రారంభించింది. నేను ఉస్సురు మని కాళ్ళీడ్చుకొంటూ మిద్దెమీది కెళ్లి కిటికి తలుపుగుండా వీథిలోకి చూస్తున్నా. వచ్చేపోయే జనము, బండ్లు యిత్యాది దృశ్యాలతో యెప్పటియట్ల నిండివుంది రోడ్లు, కాని యేదో ఒక వస్తువు నాకండ్లను ఆకర్షించి, యెదురింటి డాక్టరుగారింటి డాబామీదికి తీసుకపోయింది. నాదృష్టిపథాన్ని మరుక్షణమే మిస్. మర్జల అందాన్ని గ్రోలుతూ సంతోషమగ్నుడయ్యాను. ఆమె నల్లని కండ్లతోడి వింతచూపు లెంతోయింపుగా ఉంటాయి. ఆమెను చూచినప్పుడల్లా ఆమె నాస్వాధీనమైపోతే యెంతో బాగుండు ననిపించేది. తక్షణమే మా అమ్మను తలచుకొని మనస్సు నిబ్బరపరచుకొనేవాణ్ణి. పాడుబుద్ధులకు వెల్లివిరిసి పోయేకోరికలకు అంతంలేదు గాని ఆమె యెవరో కాదు. యెదురింటి డాక్టరుగారి పెంపుడు. ఆమె దగ్గరలేనిదే డాక్టరు భోజనం ముట్టడని వదంతి. కాని మిస్. మర్జల యెప్పుడు డాబామీద కూర్చొని యేదో ఆలోచిస్తుండేది. వయస్సుకు తగినట్లు ఉల్లాసంగాను, కలుపుగోలుతనంగాను వుండేది కాదు. ఒకవేళ తనకు తగ్గ స్నేహితులెవరు సమీపమున లేకపోవుటచే యేమొ. ఆమెకీ మానవసంఘమంటే ఉపేక్షకు కారణ మయియుండవచ్చు.

ఒక దుర్ముహూర్తమున నల్లారావు అనే తుచ్ఛుడు ఆమెను చూడడం తటస్థించింది. అందం ఆకారం శూన్యమయినా వాడిహంగామాకు తక్కువలేదు. ఆవెధవకండ్లే యేదో విరుద్ధభావాన్ని కల్పిస్తున్నాయి. వాడెక్కడివాడో నాకు తెలియదుగాని మా ప్రాంతంవాడు మాత్రం కాడని నాకు రూఢిగా తెలుసు. ఆషాఢమాసం తప్పినా అమావాస్య తప్పనట్లు ప్రతిదినం మర్జలయింటిచుట్టు తిరిగెడివాడు. వాడిచర్యలు నాకు అనుమానాస్పదంగానే వున్నాయి గాని డాక్టరుగారికి లేని చింత మనకెందు కని నే వూరుకున్నా.

ఒకనాడు కిటికీగుండా చూతునుగదా. ఆనల్లరావున్ను, మర్జలపిట్టగోడమీద కూర్చొని పరాచికాలాడుతున్నారు. ఎంత స్వల్పకాలంలోనే వింతప్రకృతిగల మర్జలను చేపట్టాడు కదాని ఆశ్చర్యపోయాను. డాక్టరుగాని, దీనిని గమనించిన మరికొందరుగాని వాటిని Serious గా తీసుకొకపోవడం చూచి మరీ యాశ్చర్యపోయాను'

కాని నామట్టుకుమాత్రము లాభదాయకమే యయింది. మాఅమ్మ తిట్లు నన్ను నొప్పించనప్పుడు వీరిరొమాన్సు నన్ను పునరుత్సాహుణ్ని చేసేది.

అప్పటినుండి ఆరసికులు డాబామీద ప్రతిదినం కనిపించేవారు వారి సాంగత్యం క్రమంగా దినాలు సాగను సాగను హెచ్చుతోంది. తఱచుగా వారిద్దరు పోట్లాడుకోవడంకూడ జరిగేది. కాని మాఅమ్మ తిట్లకంటె వారిపోట్లాట యెంతో నయ మనిపించేది నాకు.

కొంతకాలానికి వారి రొమాన్సు ఉపశమింపజొచ్చింది. ఒకనాడు మర్జల తనవంటి నొక యందాలపుత్రికను కనింది. ఆ తక్షణమే నల్లారావు మర్జలను కలుసుకోవడం పూర్తిగా మానేసాడు. డాక్టరుగారు వీటినంతా గమనించనేలేదు. ఇంకను మర్జలను మన్నించి ఆమె బిడ్డనుకూడ స్వీకరించి ప్రేమతో పెంచసాగాడు.

మర్జలన్ను నల్లరావు రామిచే విషాదంలో క్రుంగిపోలేదు. తన బిడ్డతో ప్రతిదినం డాబామీద కులాసాగా ఆడుకొంటుంది. కాలం గడిచి పోతూంది. ఏప్రమేయ లేకుండా !

ఒకనాడు డాక్టరుగారి యింటికి యెవడో ఒక బంధువొచ్చాడు. ఆయన మర్జలపుత్రికను చూడడం తటస్థించింది. ఆమెను చూచి ముచ్చటపడి, తన కిస్తే ప్రేమతో పెంచుకొంటానని డాక్టరుని కోరాడు. డాక్టరు ఆయన కోరికకు మిక్కిలి జాలిపడి, మర్జల యెక్కడికో పోయి

వుంటే ఆమె యనుమతికూడ యక్కఱ లేకుండా, సర్వ సన్నాహాలు చేసి ఆమె బిడ్డను ఆయనతోకూడ పంపి వేసాడు.

మర్జల తన యింటికి తిరిగివచ్చి తన బిడ్డ కనబడకపోయే సరికి వెర్రెత్తిపోయింది. తీరని శోకంతో వలవల మంటూ వసివాడిన ముఖంతో యిల్లంతా వెదకసాగింది. ఆమెను చూచినవారంతా పిచ్చెత్తిందని భావించారుగాని ఆమె దుఃఖాన్ని కనిపెట్టి వోదార్చిన వారెవరు లేరు.

ఒకనాడు తెల్లవారి డాక్టరుయింట్లో అల్లకల్లోలంగా వుంటే నిద్ర మేల్కొన్నాను. నేను డాక్టరుగారింటికి పరుగెత్తాను. డాక్టరు ముద్దులపెంపుడు మర్జల బావిలో పడిపోయిందని యందరనుకుంటున్నారు. కొందరు చేంతాడుకోసం పరుగెత్తుతున్నారు. నాగుండె గతుక్కుమన్నది. చుట్టు మూగివున్న జనాన్ని తోసుకొని బావి యంచును చేరి. మర్జల నేలానుకొని హృదయం పగిలేటట్లు యేడుస్తోంది. చెప్పటానికి మర్చిపోయా అదృష్టవశాత్తు ఆ బావిలో నీళ్లు యెండిపోయివుంది. ఎన్ని ప్రయత్నాలు చేసినా, యెన్ని జడిపింపులు, జళిపించినా, యెంత బతిమాలుకొన్నా మర్జల పైకి రావడానికి నిరాకరిస్తుంది. డాక్టరు తుదకు విసిగి యేంచేయడమని చుట్టు చేరినవారిని అడుగజొచ్చాడు.

ఇంతలో ఒక తమాషజరిగింది. మర్జలబిడ్డ యేసహాయం లేకుండా యెట్లా వచ్చిందో నాకు తెలియదుగాని, బావి యంచుమీది కెగసి ఊపిరాడకుండ బొబ్బరింతలు పెట్టుచున్న వాళ్ళమ్మనుచూచి యేడ్వసాగింది. మర్జల ఆయేడుపు విని ఒక క్షణం పైకి చూచింది. ఆమెకండ్లు ఆనందంతో నిండిపోయింది. ఇంతవఱకు ఉచ్చులు పన్ని కాచుకొని యున్న పనిమనిషికి చిక్కి మర్జల ఒక్క గెంతున పైకెగిరింది. ఆ తల్లి బిడ్డ సమావేశాన్ని చూచిన ప్రతి ఒక్కరి హృదయం ద్రవించిపోయింది.

నే యింటికి తిరిగివస్తున్నా 'ఆహా! నోరులేని జంతువులకి యెంత జ్ఞానం పెట్టాడు భగవంతుడు. ఆ మర్జల దేవి మాతృహృదయం యెంత మెచ్చుకోతగింది. మానవులలోకూడ చూడరాని యీ అవ్యాజప్రేమ ఒక అందమైన పిల్లి మాతృదేవిపాత్రాన్ని యెంత బాగాపోషించింది. మా అమ్మకి ఆ డాక్టరుగారి పెంపుడు పిల్లికి యెంత భేదం వుంది.' ఇల్లు చేరా. మాఅమ్మ నాకోసం కాఫీపెట్టుకొని కాచుకొనివుంది. నేను ఒక్క గెంతున 'అమ్మ చూడవె! ఆ యెదురింటి అమ్మాయి మర్జల మాతృహృదయం! నీకు ఆమెకు యెంత భేదం వుందో' అని ఆమెకు యెదురింటి డాక్టరుగారి పెంపుడు పిల్లులగాథని ఒక కథగా చెప్పాను.

మా అమ్మ నాకల్పనాశైలికి సంతోషించేటందుకు బదులు మండిపడి 'ఓరి వెధవ! నిన్నింతవఱకు పోషించి, పెంచి, పెద్దవాణ్ని చేసి చాలని కొడుకకు కాలేజి చదువులు చదివిస్తుంటే, నాకాపిల్లి కున్నంత మాతృహృదయం లేదంటావ్' అంటూ కోపంతో విసనకఱ్ఱ తీసుకొని చేతిమీద ఒక్కటి అంటించింది.

'అమ్మోయ్ లేదే యికమీద అలా అననే...' అంటున్నా. అదిరిపడి మేలుకొన్నా. ఎదురుగా మండుతున్న బల్బు చేతిని తాకి చుఱ్ఱు మంటూంది. 'యింకా తొమ్మిది కొట్టలే. అప్పుడే పుస్తకం ముందేసుకొని నిద్రతో కుస్తీ పట్టున్నావ్' అంటుంది మా అమ్మ.

# एक कहानी

*GHULAM GHOUSE, I U.C., III-B*

यह कहानी का युग है। जहाँ देखो कहानियाँ ही पढ़ी जाती हैं। बिरले ही ऐसी कोई पत्र-पत्रिका है जिसमें कहानियाँ न छपती हों। जवान से लेकर बूढ़े तक सबको क़िस्से पसंद आते हैं। कहानी का जन्म कहाँ, कब हुआ यह कहना तो मुश्किल है। हाँ, इतना तो हम ज़रूर कह सकते हैं कि कहानी परंपरागत संपत्ति है। वह हमें कई पीढ़ियों से आया हुआ धन है।

बूढ़ी नानी अपनी पोते - पोतियों को कहानी सुनाती है तो ये नन्हे बच्चे भी सुन लेते हैं। जब वे खुद उसे अपने बेटे - बेटियों को सुनाने लगते हैं तो उसे तोड़-मरोड़ कर अपने ढंग से कहते हैं। इस तरह कहानी का रूप बदलता जा रहा है। देश काल के अनुसार उस में आने वाले पात्रों के नाम और घटनायें भी बदलती हैं। मिसाल तौर पर इस कहानी को ले लें। यह प्रायः सभी देशों में पायी जाती है, हाँ उसकी शकलसूरत में तो बहुत कुछ फ़र्क़ पड़ गया होगा।

एक ज़माने में एक राजा था। वह नाज़ुक-मिज़ाज था। यानी जल्दी बिगड़ जाने वाला था। लेकिन उसका मंत्री था बड़ा अक़्लमंद। वह बड़ी होशियारी से राजा के साथ बर्ताव करता था। इसलिये प्रजा भी सुखी थी।

एक दिन राजा एक तेज चाकू से आम काट रहा था। इत्तिफ़ाक़ से उसकी एक उँगली कट गई और खून बह निकला। तुरंत पट्टी बाँधी गई और राजा आराम लेने चला गया। मंत्री को इसकी ख़बर मिली तो राजा से जा मिला। राजा ने सारा हाल बताया और कहा कि अब भी दर्द है। यह सुनकर मंत्री ने कहा "सब भलाई के लिए ही होता है।" मंत्री का जवाब सुनते ही राजा जामे से बाहर हो गया। फ़ौरन उसने हुकुम दिया कि "इस बदमाश को क़ैद करो और जेल में डालो।" सरकार का हुकुम कौन टाले? मंत्री के हाथ में हथकड़ी बाँधी गई। लेकिन वह ग़मगीन न हुआ। मुस्कुराते हुये उसने कहा "यह भी भलाई के लिए है।"

दूसरे दिन राजा शिकार खेलने जंगल को निकला। एक हिरण का पीछा करते हुये बहुत दूर चला गया और अपने आदमियों से बिछुड़ गया। दोपहर हो गई। थकावट के मारे राजा वहीं एक पेड़ के नीचे लेट कर सो गया। इतने में वहाँ एक बाघ आ निकला। एक शख़्स को जमीन पर पड़ा देखकर उसको मारने दौड़ा। इधर राजा को ढूँढते ढूँढते सिपाही भी आ पहुँचे। उन्हों ने दूर से देखा कि राजा ज़मीन पर पड़ा है और उसके नज़दीक एक बाघ भी खड़ा है। वे घबरा उठे। ज्यों ही वे राजा के पास दौड़ आये त्यों ही वहाँ से बाघ खिसक गया, राजा बेसुध लेटा है। लेकिन चंद मिनट में राजा भी जाग पड़ा। सिपाहियों की खुशी का ठिकाना न रहा। अब उनकी समझ में न आया कि राजा कैसे बच गया, तब शिकारियों ने बतलाया कि बाघ ने राजा की पट्टी देख ली और यह सोचकर कि यह और किसी जानवर का मारा हुआ है, छोड़कर चला गया। यह सुनकर राजा बहुत खुश हुआ। अब उसे मंत्री की बात याद आई। अगर उसकी उँगली नहीं कटती तो वह बाघ से कैसे बचता?

महल में आते ही राजा ने मंत्री को बुलवाया और उससे माफ़ी माँगी। फिर भी राजा के मन में एक और शक था। उसने मंत्री से पूछा—मेरी उँगली की बात तो सही निकली। उसके कटजाने से भलाई हुई। लेकिन तुम तो क़ैद खाने में तड़प रहे थे न? मंत्री ने हँसते हुये जवाब दिया "हुज़ूर, अगर आप मुझपर नाराज़ होकर मुझे क़ैद खाने में न छोड़ते तो मैं भी आपके साथ कल शिकार खेलने आता और मुझे बाघ मार कर खाजाता।" राजा का सर झुक गया। उसने मंत्री की बुद्धी की तारीफ़ की।

# मंदिर और मसजिद (श्री प्रेमचन्द)

*S. VASUDEV, II U.C., III-B*

उपन्यास - सम्राट श्री प्रेमचन्द का नाम किसने नहीं सुना होगा। आपकी रचनाओं से हिन्दी साहित्य भरपूर है कुछ भी हैं। आप की भाषा राष्ट्र - भाषा हिन्दुस्तानी है और आपकी रचनाऐं मुहावरों और लोकोक्तियों से भरी हुई हैं। आप मानवता के पुजारी और सुधारक थे। आपने कला को कला के लिये नहीं बलकि जीवन के लिये अपनाया था। आपकी रचनाओ ने आपके लिये अन्त राष्ट्रीय यश प्राप्त किया है।

'मंदिर और मसजिद' नामक कहानी में श्री प्रेमचन्दजी ने दीन और धर्म, केनाप हिन्दु-मुसलमान के बीच के संघर्ष का बडा ही दुखदायक वर्णन किया है। एक तरफ ऐसा दुखदायक वर्णन किया है तो दूसरी ओर हिन्दु - मुसलमान ऐकता का एक अद्भुत मिसाल पेश किया। स्वामी और नौकर के रिश्ते को बनाने में भी प्रेमचन्द जी ने कमाल किया है।

चौधरी इनरतअली कड़े के बड़े जागीरदार थे; वे एक बडे दानी और दयावान मनुष्य थे। अपने हिन्दु और मुसलमान रिआया के साथ समान व्यवहार करते थे। वे रोज़ सुबह को गंगा - स्नान करते और हमेशा गंगा जल ही पीते। उसके यहाँ हमेशा साधु सन्तों की भीड़ रहती और उसके बगीचे में दुर्गा पाठ हुआ करता था। इसके अलावा वे बडे धनवान भी थे। अपना तन, मन, धन वे हमेशा प्रजा केलिये कुरबान करने के लिये तैयार थे। किन्तु इन सब बातों से यह नहीं समझना चाहिए कि वे बाहर से मुसलमान थे और अन्दर में हिन्दु। यह सच नहीं था। वे दीन के पक्के मुसलमान थे। ऐसे दानी, उदार, यशस्वी आदमी के लिये प्रजा भी प्राण देने को तैयार रहती थी।

चौधरी के पास एक पुराना वफ़ादार नौकर था, जिसका नाम था भजनसिंह। भजनसिंह बडा ही पहलवान था। उसने कई बार अपने जान की बाज़ी लगाकर चौधरी जी को मौत से बचाया था। चौधरी साहब ही उसके लिये सब कुछ था। तीनों लोक में चौधरी साहब के सिवा उसकी निगाहों में और कोई था ही नहीं।

चौधरी का हिन्दुओं के प्रति अच्छा व्यवहार देखकर मुसलमान लोग जला करते थे। उनका ख्याल था कि वे अपने दीन से फिर गये हैं। उनकी चाल - चलन को जो हिन्दुओं की जैसी थी, देखकर उन्हें और भी विश्वास हो गया कि वे हिन्दु बन गये हैं। इसका बदला लेने के लिये और हिन्दुओं को नक दके लिये मुसलमानों ने जन्माष्टमी के दिन ठाकुरद्वारे में हमलाकर, हिन्दुओं का सिर नीचा करने के लिये बात सोची। सहसा अन्धेरी रात को जब सब हिन्दु गाने बजाने में मशगूल थे, मुसलमानों ने कड़े के बड़े ठाकुरद्वारे पर हमला किया। वे ठाकुर-द्वारे पर पत्थर बरसाने लगे और लाठियाँ चलाने लगे। चारों तरफ हाहाकार मच गया। चौधरी ने ठाकुर को खबर लेने केलिये भेजा। मुसलमानों को मंदिर में घुसते देखकर और हिन्दुओं की बुरी हालत देखकर ठाकुर की आँखों में खून उतर आया। फिर क्या था। ठाकुर ने अपने शत्रु भंजन डंडे से सबको मार गिराया और भगा दिया। इतने में चौधरी साहब भी वहाँ खुद आकर पहुँचे। ठाकुर ने अपने जोश और अन्धता में चौधरी के एक लौते दामाद

शाहिदहुसन को भी मार डाला था। जब चौधरी ने अपने दामाद को मरा पाया, तो उसकी आँखों के सामने अन्धेरा आ गया और वे हाहाकार करने लगे। उसी ठाकुर ने कई बार उसकी जान बचायी थी, किन्तु आज उसी ने ही उसका सत्यानाश किया ठाकुर थर थर काँप रहे थे और रोते हुए कहा कि मुझ जैसा अभागा और कौन होगा। ऐसा कहकर उसने इस कालिमा को खून से धोने के लिये अपना छुरा निकाल दिया किन्तु चौधरी ने उसे रोका और समझाया कि उसमें उसका कोई गुनाह नहीं है क्योंकि देवता की तौहीन करने वाले को ऐसी ही सजा मिलनी चाहिए। यह कहकर उसने ठाकुर को भगा दिया।

एक वर्ष तक ठाकुर छिपा रहा। पुलिस और मुसलमान उसकी टोह में थे, किन्तु वह किसी के हाथ में नहीं आता था। एक बार वह छिपकर चौधरी से आ मिला। चौधरी साहब अपने घर वालों के डर से अपने घर में नहीं रहते था और हमेशा दौरा करता थे। उसकी हैरानी और असह्य वेदना देखकर, ठाकुर अपने को पुलिस के हवाले करना चाहते थे, किन्तु चौधरी साहब उसको बार बार छिपे रहने की ताकीद करते। वे ऐसे वफादार, स्वामिभक्त सेवक को निर्दयी कानून के पंजे में नहीं देना चाहते। प्रातः काल होते ही ठाकुर ज़िला हाकिम के यहाँ पेश हुआ। चौधरी ने यह खबर सुनी तो सन्नाटे में रह गये। ठाकुर पर अब मुकद्दमा चला। मुसलमानों ने चंदा करके मुकदमा करने का फैसला किया। इधर चौधरी ने पानी की तरह रूपये बहाये और आंधी जैसे दौड़ केवल मुकद्दमे की पैरवी के लिये। आखिर वे ठाकुर को कानून के पंजे से बचा लाये। किन्तु चौधरी के इस सत्कार्य को साम्प्रादायिक द्वेष ने और ही आँखों से देखा। मुसलमान समझने लगे कि अब चौधरी काफ़िर बन गये हैं और उनकी रही-सही मुसलमानियत भी गायब हो गयी है और हिन्दुओं ने ख्याल किया कि अब इसकी शुद्धि कर लेनी चाहिए। इस घटना के बाद हिन्दु मुसलमान एक दूसरे के खून के प्यासी बन गये। हिन्दूओं ने ठाकुर भजनसिंह को अपना मुखिया बना लिया और उधर मुसलमान भी हिन्दुओं से बदला लेने के लिये तैयारियाँ करने लगे। हिन्दु और मुसलमानों को अब धर्म और दीन के सिवा और कोई बात नहीं सूझती थी।

एक साल के बाद फिर जन्माष्टमी आयी। हिन्दुओं ने अब तक अपनी हार नहीं भूली थीं। वे बदला लेना चाहते थे। हिन्दुओं ने मुसलमानों का छड़कर लड़ने की राय पक्की की। इसलिये उन्हों धूमधाम से जुलूस निकाला जो पहले कभी जन्माष्टमी के मौके पर नहीं निकाला था। जब जुलूस जुमा मसजिद के सामने आया तो हिन्दुओं ने बाजे और भी जोर से बजाने शुरू किये। इस पर मुसलमानों ने एतराज़ उठाया क्योंकि वह समय नमाज़ पढ़ने का था। किन्तु हिन्दुओं ने उनकी एक भी नहीं सुनी। अब इस बात पर झगड़ा हो गया। ठाकुर भजनसिंह भी मसजिद में घुस गया और लड़कर कई मुसलमानों को गिराने लगा। दोनों हिन्दु और मुसलमानों का माल और जान का बहुत ही नुकसान हुआ। किन्तु इस बात का पता नहीं चला कि किसने जीता और किसने हारा। हिन्दु कहते थे कि हमारी जीत हुई, तो मुसलमान कहते थे कि हमने हिन्दुओं को मार गिराया। किन्तु इस वादविवाद में ठकुर भजनसिंह की वीरता को सब मानते थे।

जब चौधरी साहब को यह खबर मिली तो वे आग-बबूला हो गये। खुदा का घर नापाक किया गया, मसजिद की बेहुरमती की गयी। इस सब के लिये ठाकुर ही जवाबदार थे, जो उसके दामाद के खूनी थे और जिसको अपना खून-पानी एक करके कानून के पंजे से बचाया था। उसी ठाकुर ने मेरे दामाद को मन्दिर की बेरहुमती करने

के लिये मौत की सजा दी थी, आज उसी ठाकुर ने वही गुनाह किया है। मंदिर और मसजिद दोनों खुदा के घर हैं। अब वह ही चौधरी साहब, जिसने ठाकुर को बचाने के लिये सब कुछ किया, उसके खून के प्यासी बन गये। उसने ठाकुर को बुला भेजा और इस बात का जवाब मांगा। ठाकुर ने अपनी भूल कबूल की। चौधरी ने ठाकुर को कत्ल करने के लिये अपनी तलवार उठायी, किन्तु वे अपने वफादार सेवक पर तलवार नहीं चला सके। दीन कहता था-मारो, सज्जनता कहती थी-छोड़ो। दीन और धर्म में संघर्ष हो रहा था।

चौधरी को असमंजस में पड़े देखकर ठाकुर गद्‌गद्‌ कंठ से बोले, मालिक, आपकी दया, आपको मुझपर हाथ उठाने नहीं देगी। मैं खुद अपना सिर आपकी सेवा में कल सुबह पेश कर दूँगा, आप आदमी भेज कर उसे मंगा लेना। यह सिर आपका ही था, और मेरे पास यह केवल आपकी अमानत थी और आप अपनी अमानत वापिस ले सकते हैं। ऐसा कहकर ठाकुर चले गये।

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